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real-life beauties

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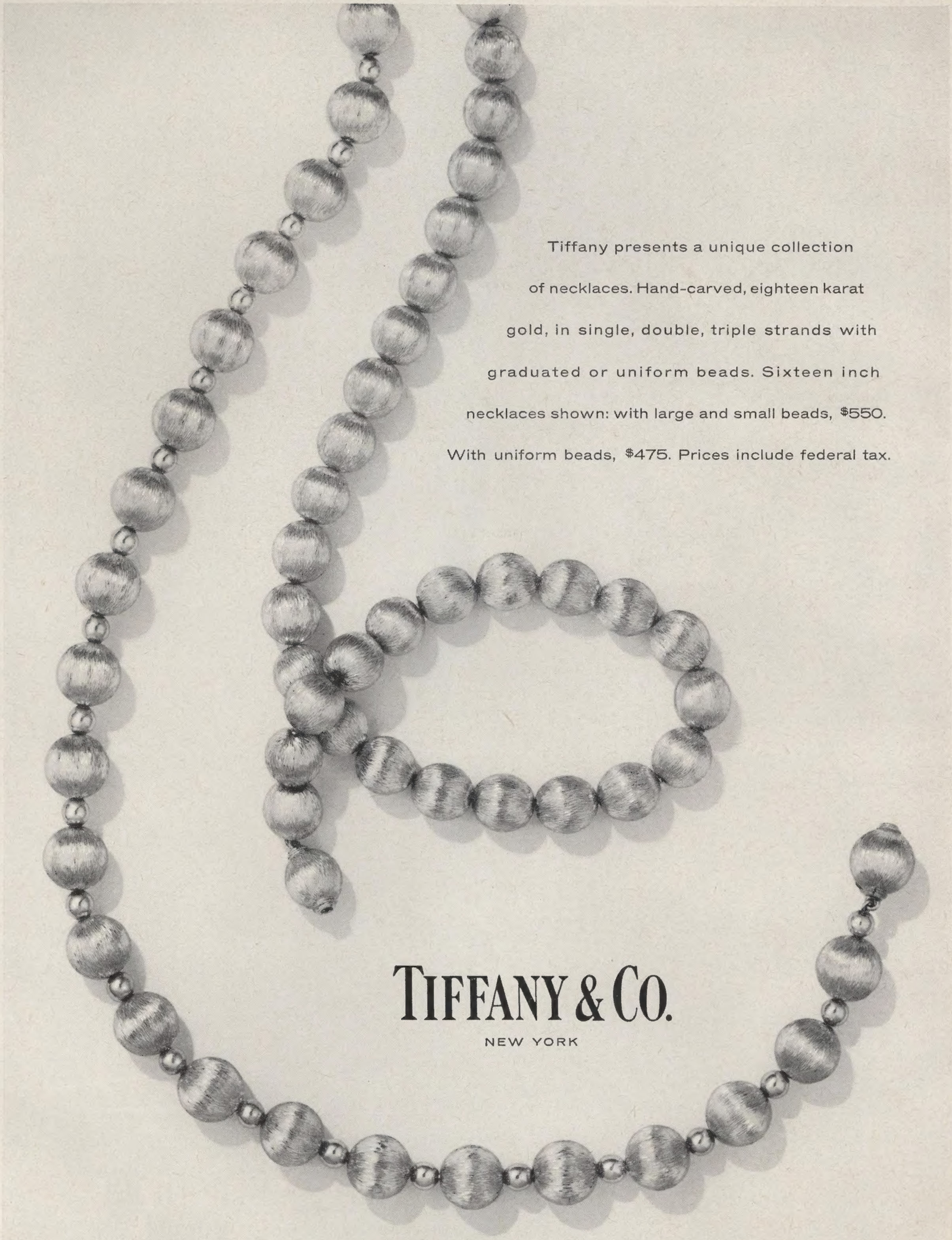
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NEW YORK

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

NOVEMBER 1, 1961

COVER

Q.: When is a jewel worn on top of the head?
A.: When it's a little-evening
hat like this—jewel-coloured,
iridescent, ravishingly pretty, and
as effective in its own way as a tiara.
Here, the jewel colour is pale amethyst:
Mr. John's toque of silk taffeta, with
pressed flowers, stitched-down veiling.
More flattery in the flick of sable;
drop earrings; lipstick and eye shadow
with an amethyst cast—
Max Factor's Lilac Mist eye shadow,
new Golden Lilac lipstick.
Hat, and Hattie Carnegie earrings,
at Bonwit Teller. Hat, also at
Montaldo's; Frost Bros.; I. Magnin.



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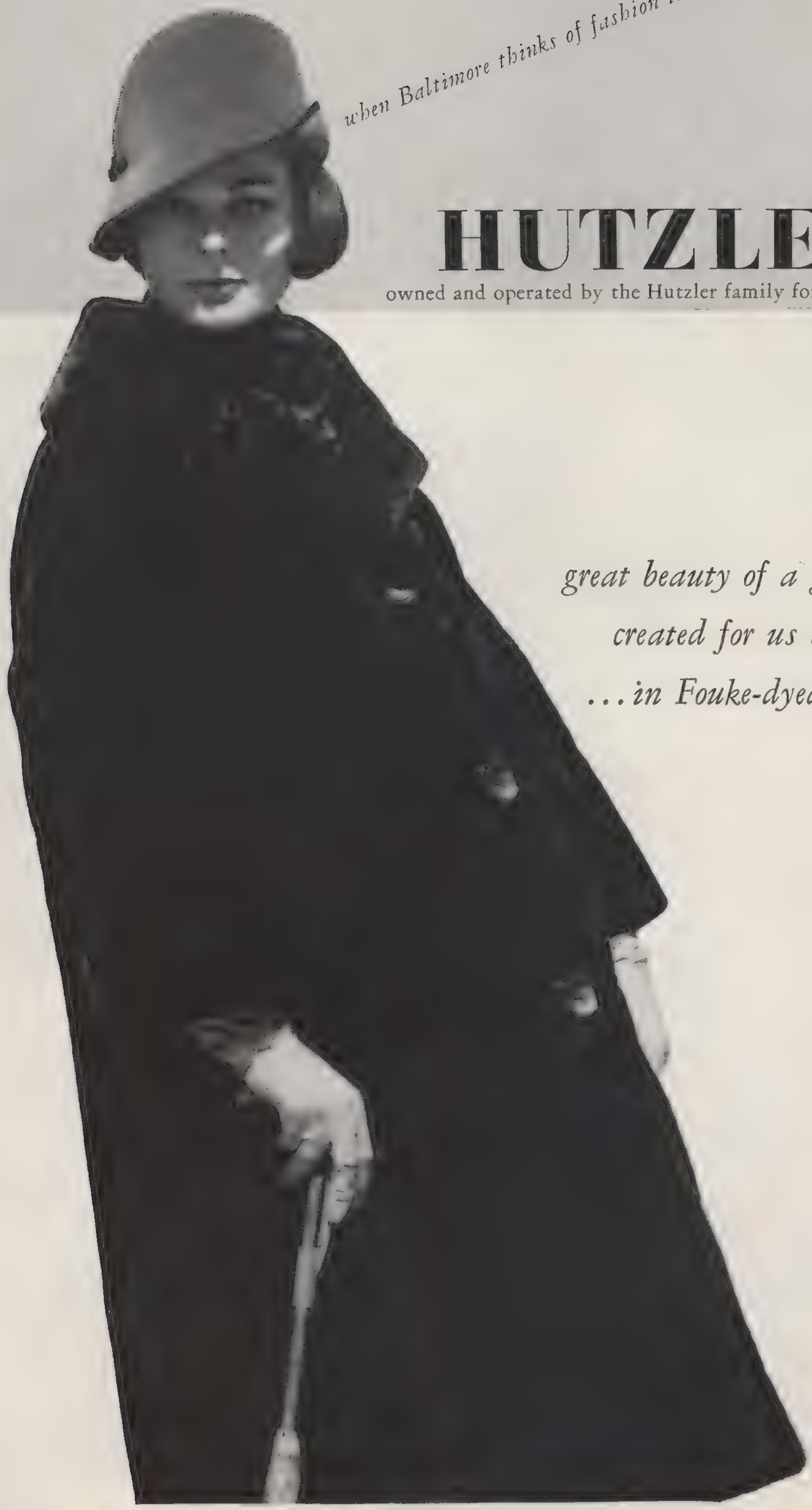
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FORMULA

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by Revlon

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'Eye Velvet' by Revlon

New fluid matte eye shadow in a tube

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SHIRT: 80% "ORLON" ACRYLIC FIBER, 20% WOOL. *Du Pont's trademark. **Du Pont's trademark for its bi-component acrylic fiber. Du Pont makes fibers, not fabrics or clothes.

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ACRYLIC FIBER

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by Revlon

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See for yourself...try on CONTEMPERA. All eleven becoming shades are waiting for you to test at beauty counters in the finest stores.

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11 BECOMING SHADES

Gown: Pierre Balmain Original at Bergdorf Goodman Jewels by Van Cleef and Arpels 'So Natural!' Salon Wave by REALISTIC

* DYED BY MARCO

MOOD: Contemporary **NEWS:** Colour in Persian **SCENE:** Fashion Frontier

ROCOCCO*-DYED BROWN

Southwest African Persian Lamb

. . . summing up 1961's salient fashion points in Brief or Longer "A A" Average American designs by Jack Zimmerman . . . for young perfectionists 5'5" or under



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Gary, Ind. — BEREZNER'S FURS
Harrisburg, Pa. — MARY SACHS
Hartford, Conn. — FREED'S FURS
Indianapolis, Ind. — Davidson's-Glendale
Louisville, Ky. — THE STEWART DRY GOODS CO.
Milwaukee, Wisc. — e. c. BOUGHTON-Willowbrook
Minneapolis, Minn. — ROY H. BJORKMAN, INC.

CANADA — EATON'S OF CANADA
New Britain, Conn. — CONNECTICUT FURRIERS
New Haven, Conn. — KRAMER'S
New Orleans, La. — KREEGER'S
Omaha, Nebr. — THOMAS KILPATRICK CO.
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San Antonio, Tex. — FROST BROS.
San Francisco, Calif. — JOSEPH MAGNIN
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Seattle, Wash. — ALASKA-ARCTIC FUR CO.
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100% SCOTCH WHISKIES

86 PROOF

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PREMIER'S thoroughbred, 100% "Orlon Sayelle" acrylic fiber through and through. Multicolored jacquard on white or beige. Sizes 34 to 40, about $15. Available at Best & Co., 5th Avenue & branches; Denver Dry Goods; J. W. Robinson Co.; Joseph Horne Co.; Julius Garfinckel.



THOROUGHBRED THROUGH AND THROUGH : beauty born of our time, this new "Orlon Sayelle"* acrylic fiber. Out of it, precious sweatering, melding the feel of the woods and the earth, the sun and the meadow. Unwavering in shape. Freed from the ritual of hand-washing, blocking, moth-balling. Setting a standard of perfection for all other sweaters to come. **THE SWEATER OF "ORLON SAYELLE"®**

BI-COMPONENT ACRYLIC FIBER

*"ORLON SAYELLE" IS DU PONT'S REGISTERED TRADEMARK FOR ITS BI-COMPONENT ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT THE YARN OR SWEATER SHOWN.

ON THE FACING PAGE



Premier's

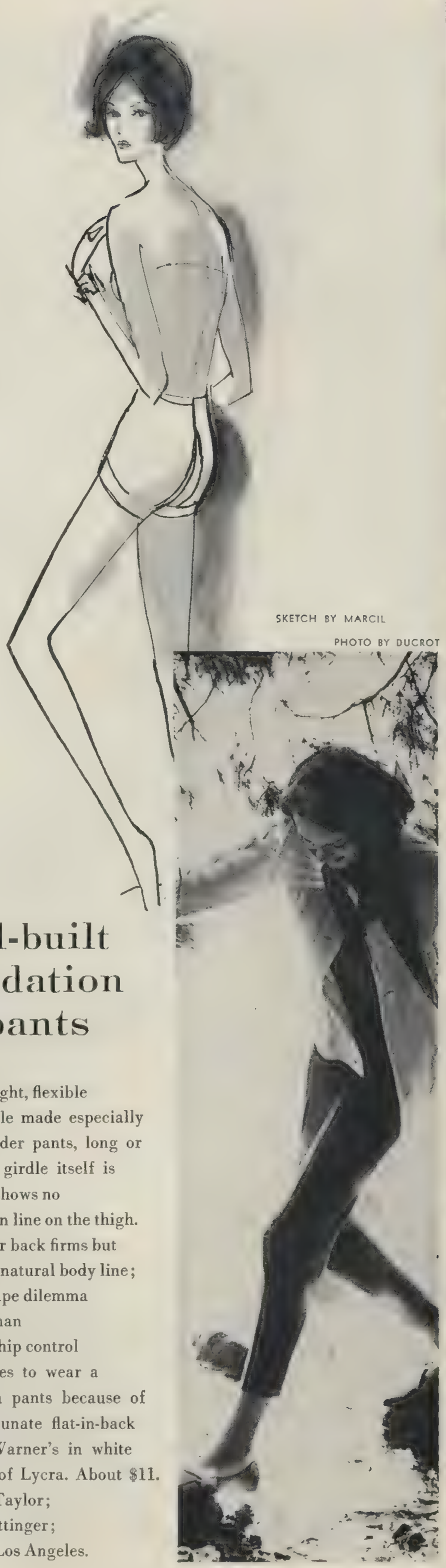
distinctive cardigan in 100% Orlon Sayelle® acrylic fiber is available at the following fine stores —

Akron, Ohio.....M. O'Neil and branches
Albany, N. Y.....Flah's
Amarillo, Texas.....White & Kirk
Barneveld, N. Y.....Country Classics
Baton Rouge, La.....D. H. Holmes Co., Ltd.
Beaumont, Texas .....White House
Boston, Mass.....Filene's and branches
Bridgeport, Conn.....Howland Dry Goods
Buffalo, N. Y.....L. L. Berger
Cincinnati, Ohio.....Mabley & Carew
Clearwater, Fla.....Maas Bros., Inc.
Cleveland, Ohio.....Higbee's
Colorado Springs, Colo.....Kaufman's
Columbus, Ohio.....F. & R. Lazarus
Dallas, Texas.....Sanger-Harris
Des Moines, Iowa.....Younker's
Detroit, Mich.....Himelhoch's
Eagle River, Wis.....Fashion Shop
East Orange, N. J.....R. H. Muir
Fall River, Mass.....Cherry & Webb
Fresno, Cal.....Berkeley's
Harrisburg, Pa.....Mary Sachs
Hartford, Conn.....Sage, Allen & Co.
Houston, Texas .....Battelstein's
Indianapolis, Ind.....H. P. Wasson & Co.
Kansas City, Mo.....Harzfeld's
Knoxville, Tenn.....Millers Inc.
Lakeland, Fla.....Maas Bros., Inc.
Lawrence, Mass.....Cherry & Webb
Leechburg, Pa. .....Helen's
Little Rock, Ark.....Gus Blass
Louisville, Ky.....H. P. Selman & Co.
Lowell, Mass.....Cherry & Webb
Madison, Wis.....Harry S. Manchester
Memphis, Tenn.....Goldsmith's
Montgomery, Ohio.....LeBelle
Nashville, Tenn. .....Cain-Sloan
Newark, N. J.....Kresge-Newark
Newburg, Ore.....Sport Shop
New Bedford, Mass.....Cherry & Webb
Newburgh, N. Y.....Johnson & Hare
New Haven, Conn.....Fred Phipps
New Orleans, La.....D. H. Holmes Co., Ltd.
New Rochelle, N. Y.....Colony
Norfolk, Va.....Smith & Welton
Nyssa, Ore.....Wilson Bros.
Ogden, Utah.....Fred M. Nye
Oklahoma City, Okla.....John A. Brown Co.
Orlando, Fla.....Simpson's
Philadelphia, Pa.....Strawbridge & Clothier
Phoenix, Ariz.....Goldwater's
Poughkeepsie, N. Y.....Luckey Platt
Providence, R. I.....Cherry & Webb
Richmond, Va.....Thalhimer
Rochester, N. Y.....McCurdy's
Salisbury, Md. .....Benjamin's
St. Louis, Mo.....Famous & Barr
St. Petersburg, Fla.....Maas Bros., Inc.
San Angelo, Texas.....Maurice Shop
San Antonio, Texas.....Wolff & Marx
San Bernardino, Cal.....Devenot's
San Diego, Cal.....Marston Co.
San Francisco, Cal.....The White House
Santa Barbara, Cal.....The Hughes
Sarasota, Fla.....Maas Bros., Inc.
Scranton, Pa.....The Globe
Sheffield, Ala.....Donnell's
Stockton, Cal.....Bechloff's
Summit, N. J.....Lillian O'Grady
Tampa, Fla.....Maas Bros., Inc.
Twin Falls, Idaho.....Idaho Dep't. Store
Waterbury, Conn.....Musler Liebeskind
Westport, Conn.....Brooks Hirsch
Wilkes-Barre, Pa. .....Isaac Long
Youngstown, Ohio.....G. M. McKelvey

The cardigan, about $15. Colors: as shown and in beige. Dunkirk skirt, about $12. Colors: white, beige, rose, blue.

There are many more great 100% Orlon Sayelle® sweaters in the Premier holiday collection.

Premier
KNITTING CO., INC., 1410 BROADWAY, N.Y.18



SKETCH BY MARCIL

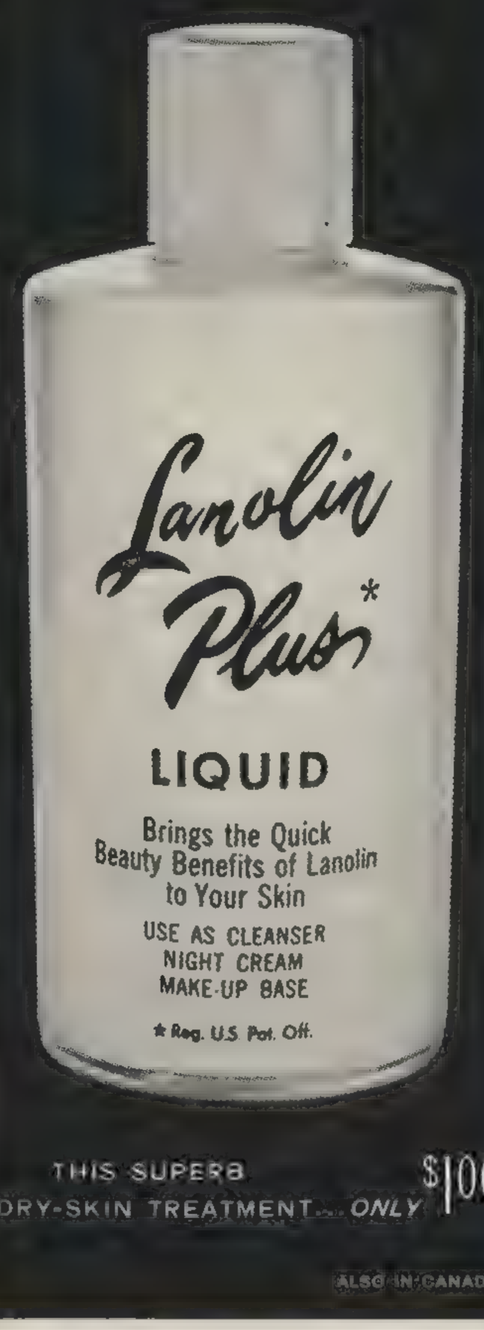
PHOTO BY DUCROT

Well-built foundation for pants

Found: a light, flexible pantie girdle made especially to wear under pants, long or short. The girdle itself is short, and shows no demarcation line on the thigh. The contour back firms but follows the natural body line; solves a shape dilemma for the woman who wants hip control but hesitates to wear a girdle with pants because of that unfortunate flat-in-back look. By Warner's in white power net of Lycra. About $11. At Lord & Taylor; Titche-Goettinger; Bullock's, Los Angeles.

The DRY SKIN SEASON starts today ...and ends the moment you start daily use of

Lanolin Plus LIQUID



THIS SUPERB DRY-SKIN TREATMENT... ONLY $1.00

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CREED TORONTO, CANADA



AuroraChinchilla®
(The Ultimate Fur)

The hour of Enchantment
begins with L'Heure Bleue



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MAISON FONDÉE
EN 1828

L'HEURE BLEUE PERFUME: $5, $11, $19, $33.
PRICES PLUS TAX.


Cabana Marrone*
NUTRIA...the new important fashion fur.
In lustrous natural deep dark brown...
Magnificently soft and lightweight.
Styled by Bernhardt
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8 HOURS BEAUTY SLEEP IN JUST 10 MINUTES!

WITH NEW **Fresh Beauty** MOISTURE MASK



REFRESHES with a deep, deep drink of moisture for tired, thirsty skin. Helps ease away tension.

RELAXES with a tingling coolness that stimulates circulation to a healthy, lovely glow.

BEAUTIFIES your skin with a soft smoothness, a youthful radiance...glowing fresh beauty.

New way to deep-moisturize and refresh your skin! The pleasant tingle of this new moisture mask helps ease away tension lines and tiredness ...gives thirsty skin a deep drink of radiant, fresh new beauty! Fresh Beauty is a modern miracle, rich in beneficial oceanic substances. Fresh Beauty is the truly effective way to put moisture back into your skin! After a tiring day, before a beautiful evening, apply this fragrant pink facial mask—and for 10 delightful minutes you can feel your thirsty skin bathe in the cooling, refreshing moisture. You can feel the tingle of stimulated circulation that thoroughly cleanses your face. Then...just smile...the Fresh Beauty Moisture Mask comes off in one complete piece; leaves your skin looking soft, glowing and young—as if you've had 8 hours beauty sleep in just 10 minutes!



Fresh Beauty MAX FACTOR

HOLLYWOOD • LONDON • PARIS

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COLOUR NOTES IN THE COIFFURE SPECTRUM— NEW TINTS AND SHAMPOOS

Most blondes used to be blonder. Lots of brunettes would like to be. For both factions, Miss Clairol has brought out a new natural-looking hair colouring. Flaxen Blonde, the first new shade in ten years, makes dark blond, and light or medium brunet hair up to nine shades lighter in only one application—that takes much less time than most tinting (a faded blonde can be a shade of her former self in twenty-five minutes). A side-tilted coiffure treated to Flaxen Blonde is shown on page 110.

Grey-haired women who want to stay grey, and look prettier that way, might try Clairol's Silk and Silver. It's a semi-permanent hair colouring lotion, applied like a shampoo (which, in fact, it is), to even out colour, give coarsened grey hair a silky translucent quality. Some of the shades take out yellow tones. Silk and Silver comes in six shades—from white to smoke, lasts through four shampoos.

For tinted or lightened hair, Clairol makes two special shampoos—blue and green, of all things—called Color Fast. The blue one is for blondes (lightened hair is porous and needs a mild shampoo); the green one for brunettes, redheads, and grey. Both protect colour against fading, have conditioning properties, rinse out easily.

Here's
where you'll
find the

patty petite

fashions, shown on the opposite page



Albany, N. Y., Muhlfelder's (Jalart's Inc.)
Allentown, Pa., H. Leh
Anniston, Ala., Gayle's
Asbury Park, N. J., Steinbach Co.
Ashtabula, Ohio, Carlisle-Allen Co.
Battle Creek, Mich., Jos. C. Grant Co.
Birmingham, Ala., Loveman's
Bloomington,Ill., Livingston's
Buffalo, N. Y., Berger's
Cambridge, Ohio, Style Center
Canton, Ohio, Stern & Mann
Cincinnati, Ohio, Mabley & Carew
Clearwater, Fla., Maas Bros.
Columbia, S. C., Haltiwanger's
Columbus, Ga., Matthew's
Dayton, Ohio, Elder & Johnston
Derby, Conn., The Model
Des Moines, Iowa, Younker's
Dubuque, Iowa, Rosheks
Elizabeth, N. J., R. J. Goerke Co.
Elizabeth City, N. C., E. S. Chesson & Son
Erie, Pa., Boston Store
Evansville, Ind., Schear's Dept. Store
Findlay, Ohio, Findlay Clothes Shop
Fresno, Calif., Gottschalk's
Ft. Lauderdale, Fla., Jordan Marsh
Grand Rapids, Mich., Wurzburg's
Grants Pass, Ore., Hadley's
Green Bay, Wis., Jacobs Inc.
Greenville, S. C., Ivey's
Hammond, Ind., Edward C. Minas
Harrisburg, Pa., Schleisner's
Harrisonburg, Va., Joseph Ney's
Huntington, W. Va., The Union Co.
Hyattsville, Md., Leota's Dress Shop
Indianapolis, Ind., H. P. Wasson & Co.
Jacksonville, Fla., May-Cohen's
Jefferson City, Mo., Schell & Ward
Johnstown, Pa., Glosser Bros.
Junction City, Kans., Claires Inc.
Kalamazoo, Mich., Gilmore Brothers
Klamath Falls, Ore., Miller's
La Crosse, Wis., Lotties Shop
Lakeland, Fla., Maas Bros.
Lansing, Mich., Arbaugh's
Lima, Ohio, Gregg's
Little Rock, Ark., The Gus Blass Co.
Los Angeles, Calif., Bullock's Downtown
Lowell, Mass., The Bon Marché, Inc.
Marquette, Mich., Getz Department Store
Miami, Fla., Jordan Marsh
Milton-Freewater, Ore., La Monas
Modesto, Calif., Kelly's Apparel
Morristown, N. J., M. Epstein & Son
Moses Lake, Wash., Myra's
New Haven, Conn., The Hamilton Co.
Norfolk, Va., Ames & Brownley, Inc.
Norfolk, Va., W. G. Swartz Co., Inc.
Orlando, Fla., Iveys of Orlando
Painesville, Ohio, Carlisle-Allen Co.
Park Ridge, Ill., Evelyn Tagge Dress Shop
Pasco, Wash., Young's Dept. Store
Paterson, N. J., Meyer Brothers
Phoenix, Ariz., Goldwater's
Pittsburgh, Pa., Joseph Horne Co.
Plainfield, N. J., Tepper's
Portsmouth, Ohio, Atlas Fashions
Poughkeepsie, N. Y., Wallace Co.
Racine,Wis., Ann's Smart Wear
Reading, Pa., Whitner's
Redwood Falls, Minn., Ehlers
Sarasota, Fla., Maas Bros.
Selma, Ala., Tepper's
Sioux City, Iowa, Younker-Martins
Soap Lake, Wash., Myra's
Spartanburg, S. C., The Aug. W. Smith Co.
Spokane, Wash., Bon Marché
St. Paul, Minn., Field Schlick
St. Petersburg, Fla., Maas Bros.
Steubenville, Ohio, Denmark's
Sturgis, Mich., Tribbetts
Superior, Wis., Roth Bros. Co.
Tallahassee, Fla., Turner's
Tampa, Fla., Maas Bros.
Topeka, Kans., Pelletier's
Trenton, N. J., Nevius-Voorhee's
W. Palm Beach, Fla., Norman's
Warren, Ohio, Carlisle-Allen Co.
Waukegan, Ill., Hein's
Wheeling, W. Va., Horne's, Inc.
Wilmington, Del., LeRoys Style Shop
Winston-Salem, N. C., Cohen-Robins
Worcester Mass.,
Barnard, Sumner & Putnam Co.
Yakima, Wash., Miller Mercantile Co.

patty petite





for the fashion conscious petite miss 5′ 5″. Carefully proportioned dresses for today's petite miss figures: scaled to fit from shoulder to waist, from waist to hem...with no costly alterations. Top right: Arnel® triacetate jersey framed in grosgrain. Green, brown or blue. Sizes 10 to 18. About $15. Bottom right: Rayon and acetate with sash tie. Black, beige, or green. Sizes 10 to 18. About $15. Left: Arnel triacetate and rayon, jeweled bodice. Blue, light green or beige. Sizes 10 to 18. About $18. ▪ **B. Altman & Co., New York/Abraham & Straus, Brooklyn/Jelleff's, Washington, D.C./The J. L. Hudson Co., Detroit**/M. O'Neil Co., Akron/Hochschild-Kohn & Co., Baltimore/Filene's, Boston/The May Co., Cleveland/The Union Co., Columbus/The Denver Dry Goods Co., Denver/G. Fox, Hartford/Harzfeld's, Kansas City/Dewee's, Philadelphia/Meier & Frank, Portland/Sibley, Lindsay & Curr Co., Rochester/The Addis Co., Syracuse/For other stores see facing page, or write Patty Petite, 1350 Broadway, New York 18, a division of Korell.

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

"LUXURY FURS"

J. Weinig & son



Rich-mannered wrap, with a collar that changes its mode to suit three moods—dashing and upstanding, daringly open or closed high and demure—fashioned in magnificent Great Lakes natural dark ranch mink. J. Weinig & Son, 333 Seventh Avenue, N.Y.

BLUMS VOGUE, CHICAGO; JACQUES FERBER FURS, PHILADELPHIA; GOLDRINGS, ALL STORES

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Cosmetic couture: creating custom-blended face powder to your beauty measurements. Boxed loose, $2 and $3. Pressed in a handsome compact, $2, plus tax. At our beauty bars in your favored department and specialty stores.

Fredrica

CARRYING ON IN THE NOW RARE FATHER-TO-SON TRADITION,
FREDRICA ELEVATES THIS SUPERBLY CRAFTED OPERA CAPE TO THE PINNACLE OF FASHION
IN THE ESTABLISHED ARISTOCRAT OF FURS

FOUKE-DYED BLACK ALASKA FUR SEAL

PLEASE ADDRESS YOUR INQUIRY TO FREDRICA, 345 SEVENTH AVENUE, NEW YORK 1, N. Y.



PHOTOGRAPHED AT THE SHERATON EAST

GOWN & ACCESSORIES: PHILIP HULITAR

These are the lovebirds that inspired Warner's and Laros...

*Panel: Antron® Nylon. Elastic: Nylon-spandex-rayon cotton **Panel: Antron® Nylon. Elastic: Nylon-spandex

...and this is the Warner's® and Laros Lovebird Collection



Look for the lovebirds where the lace begins on this lace-flounced nylon-tricot Petti-slip. In short or average lengths, S, M, L, white, beige nude, black, sky blue or tiger lily, $9.00



Silken perch for lovebirds—this Antron® nylon bra. It's filigree-embroidered, has a light, Lycra® band. A, B, or C cups, white, black, beige nude, sky blue or tiger lily, $5.95



The pants that wear the lovebirds double as a petticoat! Nylon-tricot Petti-pants gaily edged with lace. Sizes 5, 6 and 7, sky blue, white, black, beige nude or tiger lily, $5.00



This slip has Compli-Fit®; it defines your bust and waist instead of blurring them! Nylon tricot; short, average or tall; white, black, beige nude, sky blue, tiger lily. 32-40, $9.00



The high-rise Lovebird girdle feels almost nude! It's sheer, uncovered Lycra® panelled in Antron® nylon-satin. Side zipper; sizes 25-32; white, black, beige nude or sky blue, $27.50*



Prettiest answer to the flare silhouette—the flared Lovebird slip. It's nylon tricot, deeply flounced with lace. Beige nude, white, black, sky blue, tiger lily, 32-38 short or average, $12.95

*Lovebird Panty** (at right) in white, black, beige nude, sky blue and tiger lily $15.00. Matching girdle (not shown) $13.50.*

WONDERFUL,
WONDERFUL

Lady Manhattan®

At home anywhere in the world, this Lady Manhattan outfit...100% pure silk (and 100% pure charm). The tunic shirt, a "Rouge et Noir" silk print, is one of Lady Manhattan's adaptable "in or outers". The fully lined pants are linen-weave silk, trim, tapered and ever so kind to the feminine figure. Both, 10 to 18. Shirt, about $17.00. Pants, about $18.00. Prices slightly higher in the West. Lady Manhattan®, a division of The Manhattan Shirt Co., 1407 Broadway, New York 18, New York.

At these and other fine stores:

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KRESGE'S, NEWARK
JORDAN MARSH, BOSTON
HOCHSCHILD KOHN, BALTIMORE
JOSEPH HORNE, PITTSBURGH
POLSKY CO., AKRON
L. S. AYRES, INDIANAPOLIS
KESSLER'S, BIRMINGHAM
MAISON BLANCHE, NEW ORLEANS
MARSHALL FIELD, CHICAGO
STIX, BAER & FULLER, ST. LOUIS
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for those with the wisdom to
recognize an elegant perfume
and the wherewithal to wear it
Caprice
THE NEW PERFUME BY NINA RICCI PARIS
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Can you imagine
with what eloquence this silver
speaks of beauty and of love...
of an artist who shaped it proud and pure...
of craftsmen who turned a dream into solid silver...
of the woman who will own it.
Can you imagine...can it be you?

VISION

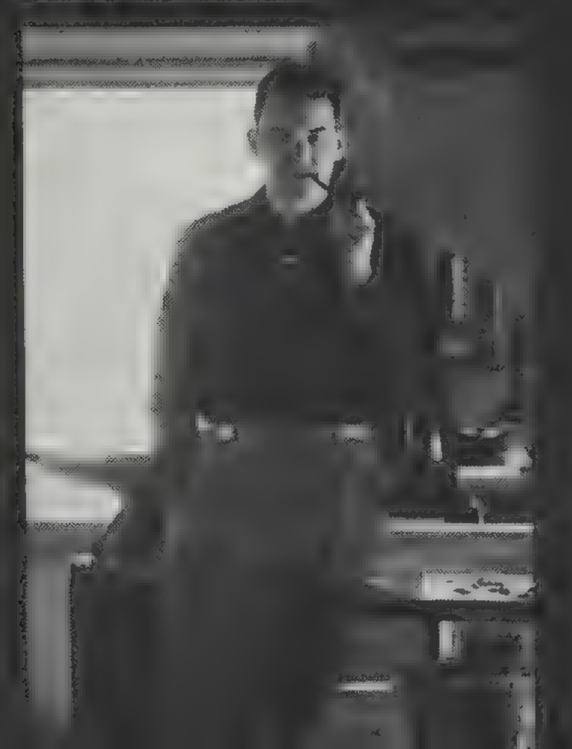
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VISION

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206 designs from 17 countries:
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of the United States.
5-piece place setting, $50
Federal tax included.





The excitement from ***LAWRENCE OF LONDON****—a proud swagger of coat luxuriously lined, collared and cuffed with deep pile of* ***50% "Orlon"* acrylic, 50% modacrylic, backed by 50% modacrylic, 50% cotton*** *under handsome weatherproofing of 65% "Dacron"** polyester, 35% cotton. It's an anywhere, any-weather wayfarer that carries its warmth with lightness and lilt. Still asks no favors, no special care, because "Orlon" is there. Black with off-white lining. Sizes 6 to 16. About $110. R. H. Stearns Co., Boston; L. L. Berger, Inc., Buffalo; Doop's, East Orange; B. Altman & Co., New York; Nan Duskin, Philadelphia; Sibley, Lindsay & Curr Co., Rochester; The Addis Co., Syracuse; and other nice stores near you.*

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Kaplan
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Much ado about Mocha-dyed Southwest African Persian Lamb
...Subtle color, supple baby-curl texture. Choose it on a
French slope...and voila!—you'll feel as smart as a cover girl!

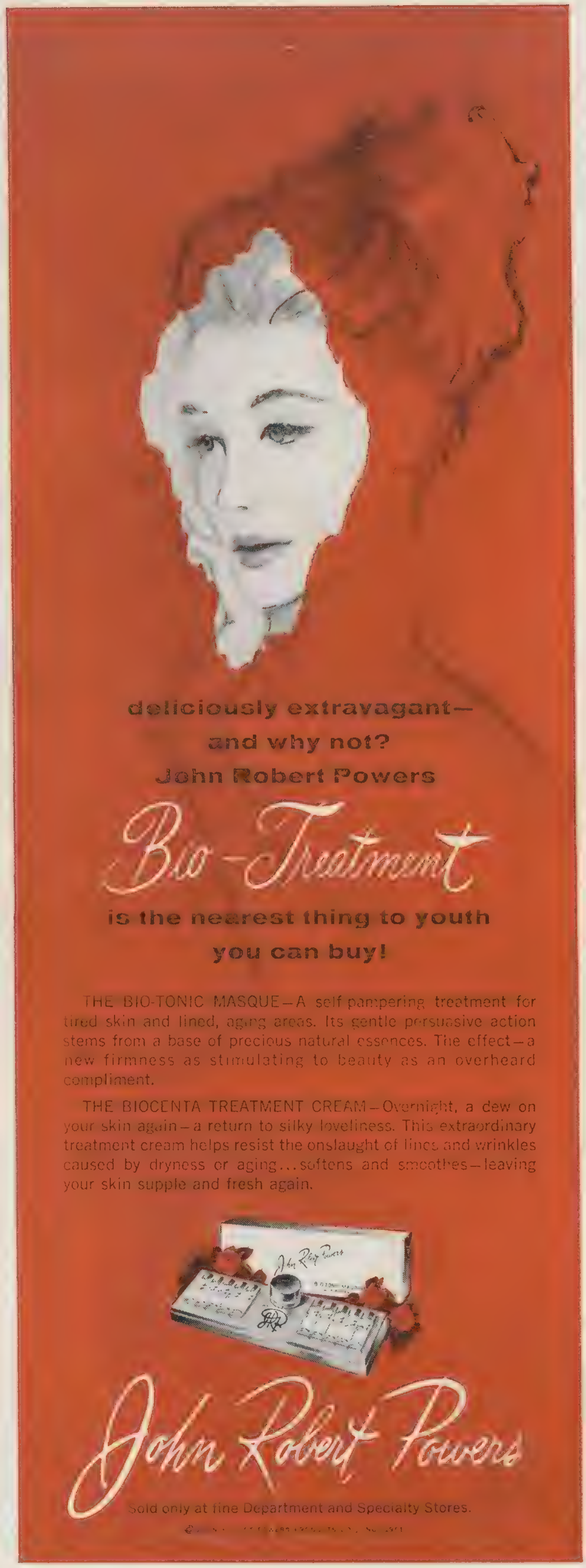
HAT: SALLY VICTOR



BEAUTY: ADDING UP THE SCORE

Checked out here: a new kit assembled by Frances Denney, designed to cope with beauty problems on a head-to-toe basis. For the face and neck: Deep Down Cleansing Lotion, and bracy, freshening Mild Skin Lotion. Multiply these benefits with Multi-layer Moisturizer; used sparingly, it's a powder base; at night should be slathered on. For complexion that occurs below the neck (this, the dividing line in beauty care) there's New Life Bath Oil, incorporating the oil-replenishing talents of New Life Beauty Cream; and Oils of the Wilderness, a moisturizer for hands and body. What it all adds up to: a five-point program billed as Tip to Toe Beauty Package, by Frances Denney. $5* at Saks Fifth Avenue; Woodward & Lothrop.

*PLUS TAX




Umpa
WORLD'S FINEST DARK RANCH MINK
The great coat ready to fly off to the great places of the world. Designed exclusively for us by EMILIO SCHUBERTH of Rome in the most beautiful dark ranch mink in the world, UMPA, from America.
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LIPS 'N TIPS...the perfect match!

(amazing lipstick joins miracle nail enamel
in the first come-apart package...ever!)





New **LIPCOLOR PLUS**...the creamiest lipstick ever, with constant color that stays on. Enriched with 35% lanolin to help protect your lips from drying, cracking and chapping!

COLOR PLUS...the miracle nail enamel and strengthener that helps stop splitting, cracking breaking nails while it dresses them in dazzling color!

20 dazzling colors for matching lips and fingertips

LIPS 'N TIPS
by COLOR PLUS®

At fine cosmetic counters and beauty salons everywhere — also in Canada

It's Pendleton® country wherever you go!

So *bonny* a coat—blue as Scottish bluebells or Roman skies, happy wherever you migrate. It's our gadabout raglan-sleeve coat, to wear with a matched skirt—our new, gently tucked Styleliner—and an echoing pullover as a grace note. Or wear it over suits—the roomy raglan sleeves slip easily off and on. This one is luscious pure virgin wool in Scooter Blue, 59.95. (Other bold monochromes too.) Scooter Blue Styleliner skirt, 15.95. Blue Flake Pendlefleece pullover, 13.95.

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■ ALWAYS VIRGIN WOOL



In America's quality stores. For descriptive Pendleton Sportswear literature, write Department HV, Pendleton Woolen Mills • Portland 1, Oregon.

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The "picture of poise" girl loves the fresh beauty of Colorado carnations, identified by the Gold Trademark Seal.

Picture of Poise: Girl in DACRON®

POLYESTER FIBER

Emma Domb's work of art...drifting, radiant in organza of 100% "Dacron"* polyester fiber. Fresh and vibrant with color as these Colorado carnations. And irreplaceably talented—this floating garden of a dress dances the night away! Carnation elegance, turquoise, white, black. 8-20. Under $80.

At these fine stores: Brandeis, Omaha; Lord & Taylor, New York; Famous-Barr, St. Louis and branches; Joske's, San Antonio; Livingston Bros., San Francisco; and Jelleff's, Washington, D.C.

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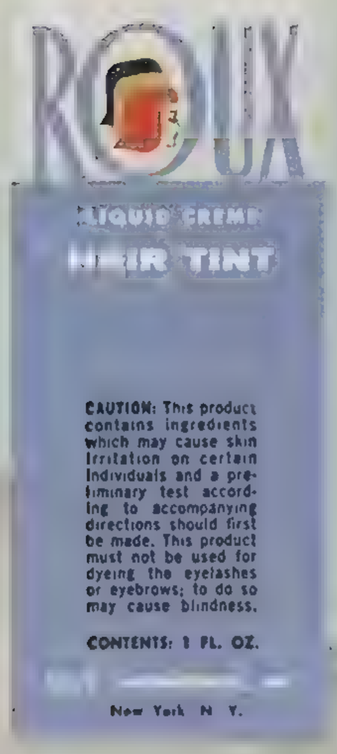
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WONDERFUL
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ROUX
CREME
HAIR TINT

After years of research and development, Roux has produced a hair coloring so true to nature's look that it's virtually impossible to tell where nature stops and Roux begins!

If you want to color gray hair... if you want a glowing match of your natural color or an exciting change of hair color...or if you've been dissatisfied with some other coloring...then ask your hairdresser about Roux Creme Hair Tint. There's no other hair coloring just like it. **There never was!**

AT BETTER BEAUTY SALONS
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THE TOULOUSE FRENCH PRINT



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Helene Curtis introduces Tender Touch®—a concentrate of moisturizing oils like those found in expensive body lotions scientifically blended for use in the bath.

dry skin vanishes as you bathe



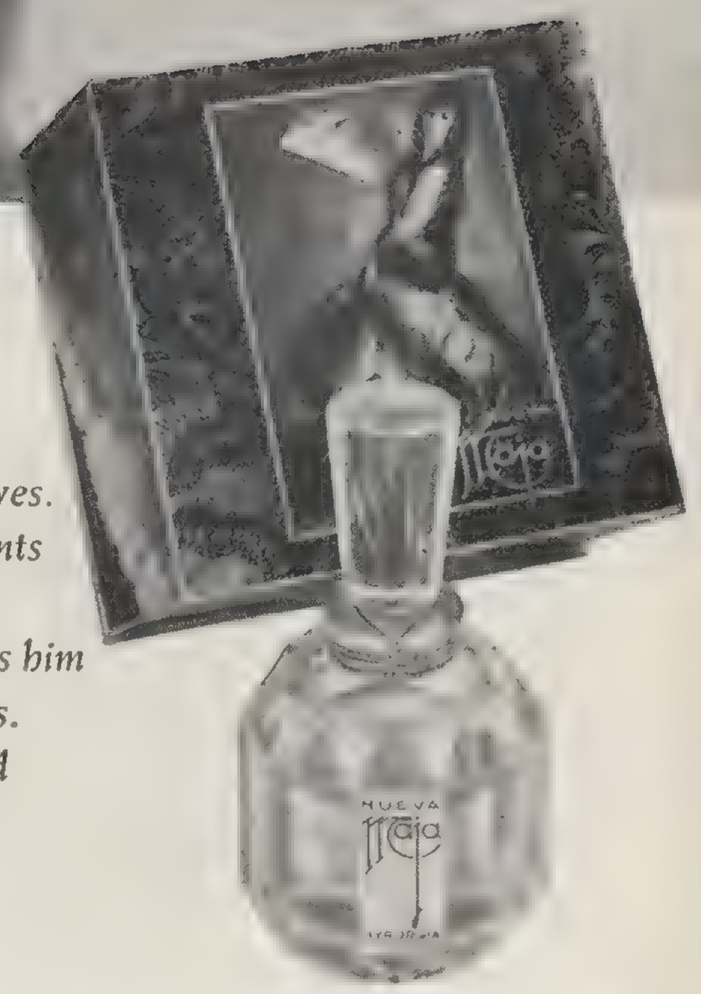
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Tender Touch moisturizes deep down ... protects with a faint silky dew that keeps precious natural skin oils from evaporating. A capful in your daily bath costs just a few cents... keeps you beautiful all over. Try Tender Touch dry skin bath oil by Helene Curtis.



This is the woman primeval in you...

In each woman there are many women. Maiden, mother, helpmate, friend. And, also, this elemental woman, who dwells eternally in man's desire, where her every golden silence whispers yes. This is the woman in you who wears Maja perfume by Myrurgia. In those hushed and precious moments for which there are no words, you will want him to sense its intimate aura about you. Something without defense, without pretense, an exhalation of your very being that warms and welcomes him with your love. Maja perfume is made in Spain, where there is deep feeling for these tender mysteries. For many years, well-bred women over the world have made it their preference. You will understand their reasons once you have worn it. No other fragrance is even remotely the same. Exquisite Maja soap and new Maja perfumed spray mist to complement. At finest stores.



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special invitation: for a generous flaconette of Maja perfume direct from Spain, send $1 to Myrurgia, Dept. V-2 730 Fifth Ave., New York 19, N. Y.



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Virginia Thoren

Umpa
WORLD'S FINEST DARK RANCH-MINK

A SATISFACTORY ISLAND—JAMAICA

Jamaica is a satisfactory island. In this enormous green sponge are packed pleasures, industries. High, long, as densely green as crushed green crêpe paper, naïve as Douanier Rousseau paintings, bursting with round lively colours, the island bubbles with vitality.

There is neither time derangement nor a currency problem. In villages the size of a back yard, general stores make change for United States dollars. Everywhere, even on weathered shacks, the impeccable signs reading "Barclays Bank D.C.O." and "Constabulary Station" seem as formal as opera gloves. After the concise, clipped words of the BBC newscaster on-the-hour, the local announcer continues with banana shipping news, funeral arrangements, copra rates, and birthday messages. Telegrams come on coral-pink forms. Wounding the tender-green hills are the measles-blotches of henna soil from the bauxite mining operations.

In the smothering green, everything grows. Beneath the shelter of breadfruit leaves, shaped like Matisse cutouts, hang teardrops of fruit. Cattle drift beneath the enormous pink-flowered canopies of tall guango trees.

Just as many Englishmen carry umbrellas, many Jamaicans carry machetes, used to whack down cane, to cut lawns, to crack open coconuts, to peel a banana, and to swing when walking.

On the string-thin roads, driving is hazardous, especially at night when pedestrians break like shadows from the glare of headlights. Road signs read, "dip your lights"; stumpy mileposts give the name and distance from, as well as to, the next town. Mongooses, round as tubes, cut across the roads. Silent as phantoms, hatted women dressed in white emerge from the forest to walk along the road to funerals; at the cemetery, they sing hymns until the grave is covered.

Clusters of huts, small as sentry booths, but housing big families, stand lonely in tall forests. Verandahs circle the two-storey-high Victorian houses painted pink, yellow, green, and light blue, with white borders like embroidery. Palladian houses, stunning squares of limestone like the shade of Rachel face powder, add dignity to the small towns. Sturdy as Vermont stone walls, but built of coral, village churches have stubby square towers, Colonial Gothic windows. The metal band on the roof of cottages keeps away the "duppy," the name of the local spirit. Some bars, walled in chicken wire with two openings framed in wood, look like box-office windows, carry an impressive stock of brand-name liquor. The good local beer is Red Stripe; the nickel drink, white rum.

At night, the sizzling noise like the sharpening of scissors is the chirp of crickets.

Montego Bay, Jamaica's showcase of worldly pleasures, begins on the North Shore at the new Montego Bay airport, white coral and mahogany with strips of yellow benches. Distances are an island surprise—Half Moon and Round Hill stand some twenty-one miles apart. Rimmed in thick greenery, with their own beach, pool, patios, breezy rooms, sun-shaded balconies, many hotels have the privacy of an island. A few Montego Bay hotels are near *(Continued on page 77)*

Increased Skin Respiration

Creme ISR helps Increase Skin Respiration. Normal skin cells, after 30, begin to shrink. Their ability to take in youth-sustaining oxygen decreases, and the aging process begins.

Creme ISR resists and helps slow the aging process, restores skin cells' "breathing" function which helps your complexion regain the firm, fresh look of youth.

In Creme ISR we have combined the latest complexion restoration discoveries of European and American scientists. The ISR formula, developed and tested for five years, will help smooth away lines and wrinkles — refine skin texture, and help impart a glowing and vital look to your complexion.

Deep moisturizing ingredients in ISR are quickly absorbed and combine with increased oxygen to freshen and beautify — the same combination that beautifies petals of a morning-fresh flower.

ISR is completely nongreasy and equally desirable for daytime or nighttime use. Applied at night, ISR works wonders while you sleep comfortably. Your face will never feel oily. Apply ISR in the morning as a make-up base, and your skin receives the same beneficial results.



the four-ounce jar is $6.00 plus tax at better cosmetic counters.

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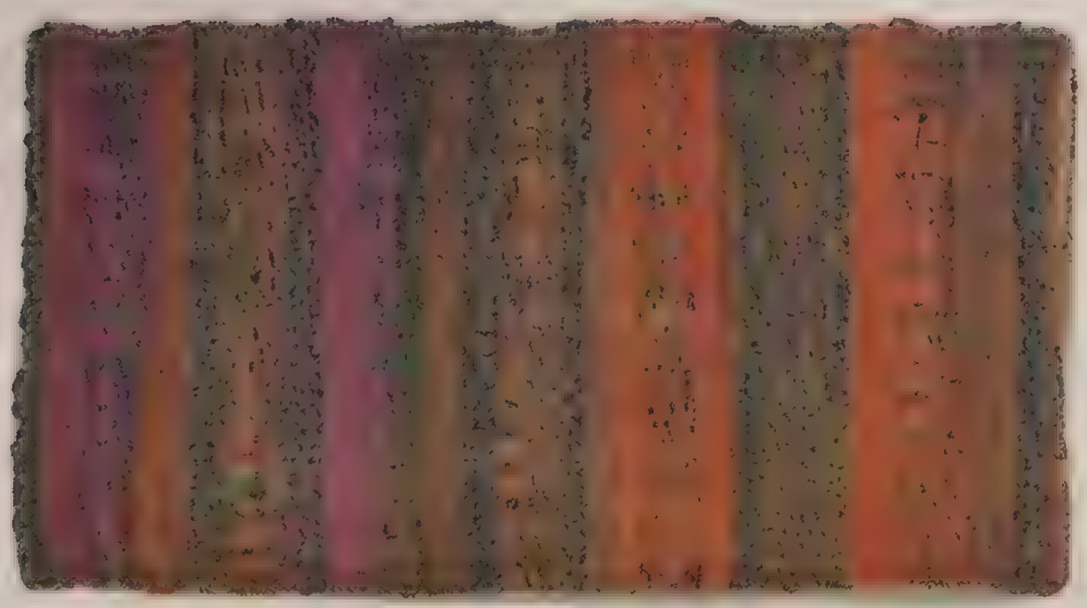
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After five years of development, Creme ISR,
containing Bio-Cel...a lyophilised placenta extract.
The look of youth is its reward.

Bonne Bell

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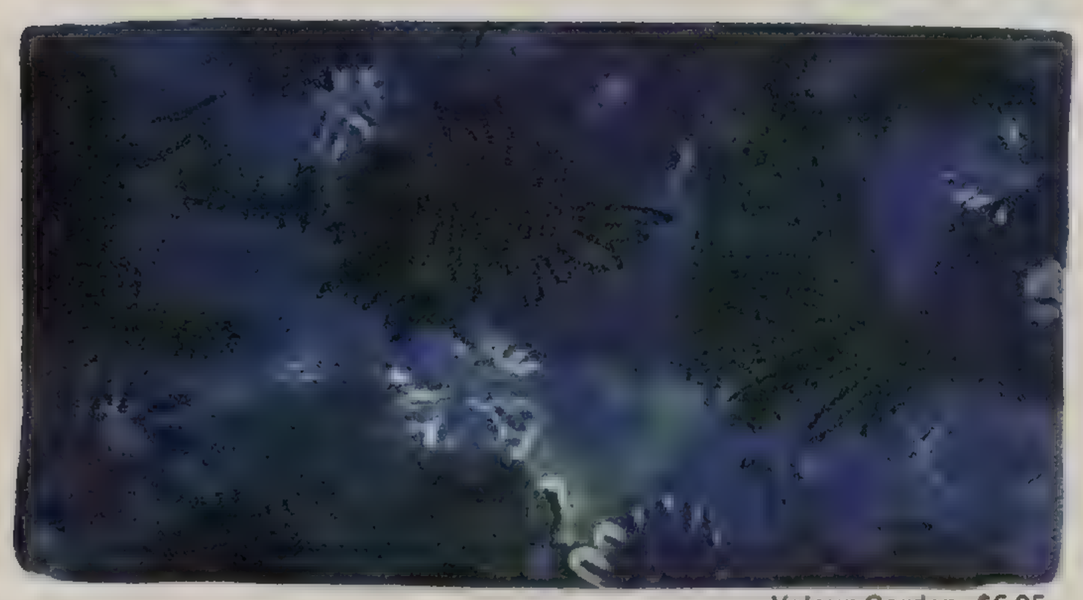
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of dyes...

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and
fed up
with
rinses...

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More complete coverage that veils imperfections like a beautiful, new complexion.

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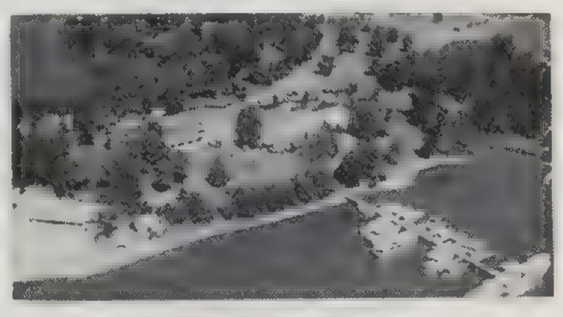
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NASSAU

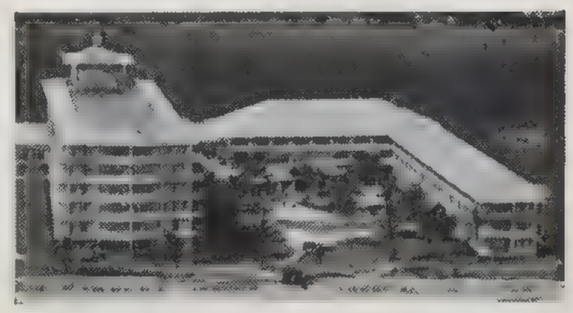


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V11-61

JAMAICA

(Continued from page 68)

the airport, some eleven miles away from town, most are on "the strip" close to Doctor's Cave, the well-known, relatively small beach, and the rest are west beyond the town. From mid-December to mid-April, *the season*, Jamaican hotels cost more; during the Christmas holidays, December 15 to the middle of January, many run several dollars less; from late April to mid-December, the eight delightful months known as summer, or off-season, rates drop at least 25% at those hotels that remain open.

Around the Montego Bay airport

Five miles from the airfield, the Half Moon Hotel, a hidden luxe oasis, draws a well-bred, sunny crowd. Facing the superb beach are some twenty villas, each in a garden, each with three or four bedrooms, and six of them with swimming pools. Cool as breezeways, the hotel rooms—with cucumber-green walls, dressing-rooms, louver-filtered sunshine, balconies—are in pink wings, shawled with blue flowering vines. (At five every afternoon, the beach is fogged against insects.) Dining rooms, bars, patios, are all under a peaked cigar-brown roof, high as a tobacco shed; the sweep of tile floors shimmers like a lagoon. In the bar at night, Jamaican music with a blues beat. For two in a double room, with three meals, $60 to $70 a day in winter.

Nearby, the Rose Hall Golf Club will open in December the first nine holes of its eighteen-hole golf course, once a sugar plantation. Most Montego Bay hotel guests have golf privileges.

One mile from the airport, Bay Roc spreads out beneath a grove of bougainvillea tangled with jasmine. A Minoan complex of paths leads to patios, to pools of water lilies, to an enormous swimming pool looking like a showcase of blue-chip life. In blocks like sugar lumps are some seventy air-conditioned rooms with terraces; edging the sandy beach, pretty pastel villas, each with two bedrooms. The architect for all this push-button pattern was Edward Stone. In season, a double room with three meals for two people, $50 to $55 a day.

Late at night at the Reef, an elegant lean-to on the sand with tables under the sky: dancing, steak suppers, and a small floor

(Continued on page 79)



The Trelawny Club

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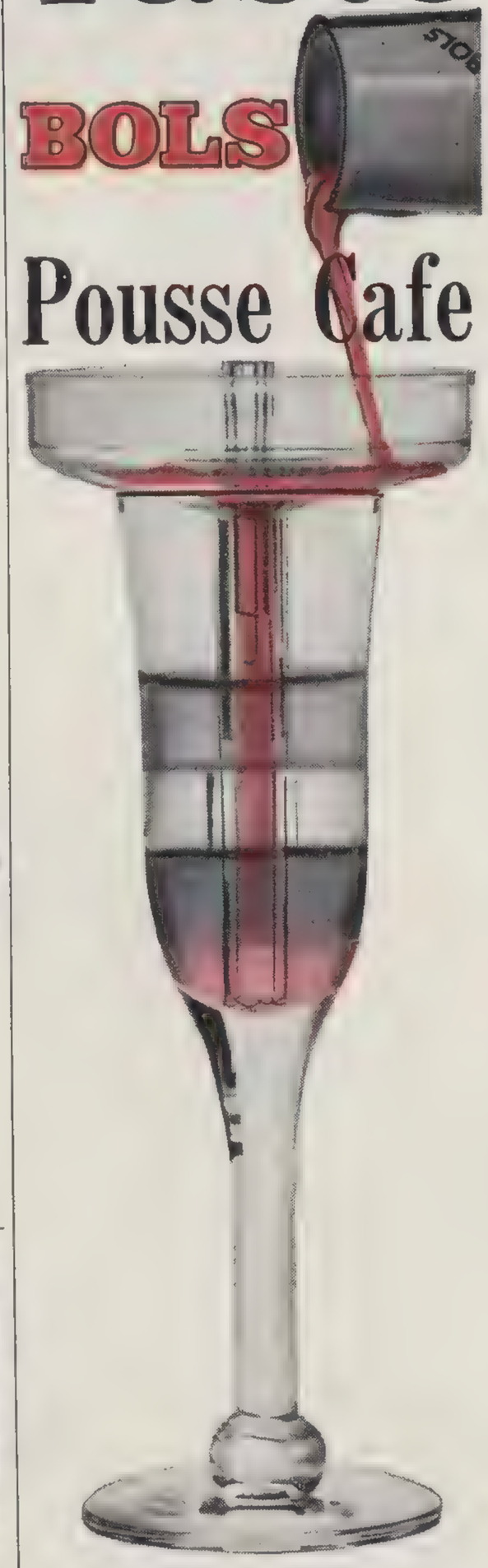
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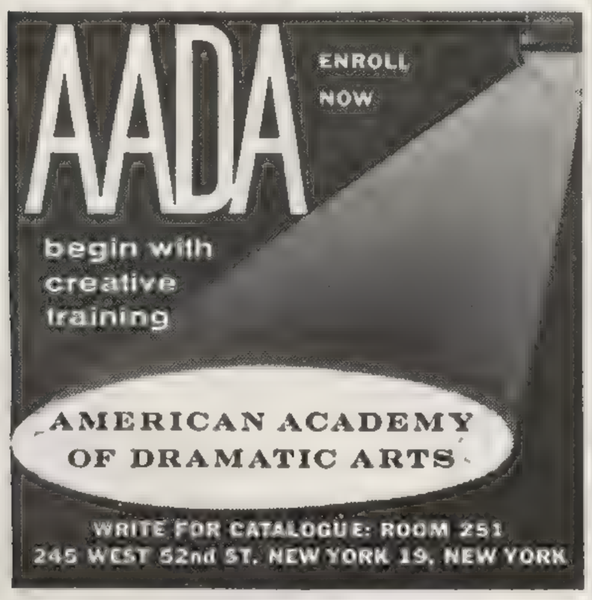
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Drama, Radio, Television



JAMAICA

(Continued from page 77)

show, not necessarily local talent.

Nine on the Strip

Among the hotels on the strip, Sunset Lodge preserves a timeless popularity. Conservative guests return year after year to the unflamboyant elegance of this pink, small hotel with its Spanish arches, red tile roof, air-conditioned bedrooms with balconies facing the sea, and old-fashioned awnings, like blue-shadowed eyelids. In the patio, delicious dinners by candlelight, sedate guests in evening clothes, and quiet at eleven. On the Wednesday dance nights when the young come, the orchestra plays until one. With remarkable timing, waiters place a cushion on each chair as they seat the guests. A double room for two with three meals, $60; one person with three meals, $40 a day.

In the patio of the Montego Beach Hotel, there is dancing every night, fiery Caribbean entertainments on Tuesday, Thursday, and Saturday. Rooms in the blue and balconied strip over the sea range from $50 to $60 a day for two people with three meals; no guests under twelve.

The newest hotel on the strip is the Casa Montego, a canary-yellow baby Lever House, eight storeys high. Some of its air-conditioned rooms, all of them like sitting rooms with one wall of glass, face corduroy-green hills. Everything happens in the patio, nudging into the hillside like a Greek amphitheatre shady with palms. Here, lively young guests dance, drink, breakfast, lunch, dine, and swim in the pool. Single rooms, $32; two in a double room, $50 to $55; for a child six to twelve in the same room, add $12; under six, $10. These daily rates include meals.

One of the fascinations at the rambling Casa Blanca, especially at sundown, is the terrace, resembling the promenade deck of an ocean liner, with Doctor's Cave at the end of the terrace. For two people with meals, $32 to $55, according to the view. (The sea rooms are the most expensive.)

The admired and less expensive cottages at Hacton House, three minutes' steep walk above Doctor's Cave, are run and owned by Mrs. Margaret Taylor, who has startling brick-red hair that comes out of pin curls in time for dinner. The cottages are stacked against the slopes higgledy-piggledy. In the thatch-roofed patio, glorious with flowers and a peacock-blue tile floor, one wall is an aviary, the other, a bamboo bar. Tea is good, costs seventy cents; candlelit dinners, $3. In season, for two people with three meals, count on $30 to $35; for one, $17; a satisfactory arrangement; room and breakfast, for one, comes to $12; for two, $20 to $25.

In the new Beach View Arcade, attractive shops, especially the pretty clothes for children at Hobby Horse, circle a restaurant in a Japanese garden. Opposite Doctor's Cave, behind a white wall, is the old-fashioned Beach View Hotel; before lunch its deep green porch, a jungle of wicker rocking chairs, is the favourite Jamaican cool-off place.

On Queen's Drive, winding and spectacular, stands a one-year-old compound of pretty cottages reopening in December as the Montego Bay Racquet Club; its new pleasures include tennis courts. Rooms, breakfast, and dinner for one, $32 a day including tennis privileges; for two in a double room, $42.

Jumpy after eleven, The Cellar is, quite logically, a small night club in the cellar of a lovely sandstone corner house. Good piano as well as, often, talented guests performing on the uneven old slate floor.

Towards Round Hill

On the way to Round Hill, a bumpy track through sugar fields, once a race track, ends at what was once the racing pavilion, now the Temple Galleries, a shop stocking English antiques and handsome china. The old stalls are now workrooms for reproductions and made-to-order furniture.

For those willing to pass air conditioning by for hills and trade winds, Blairgowrie is a glossy, small arrangement of crisp cottages in gardens, some three-hundred feet up, eight miles from Montego Bay. Besides the cottages, there are five rooms in the old-fashioned house, where the columned terrace doubles as a bar. There are also four lovely bedrooms in Blairgowrie's beach house. For two in a double room with an enormous Jamaican breakfast, $33 a day; with dinner, $3 more; for one person with breakfast, $19, $2 more for dinner.

(Continued on page 97)



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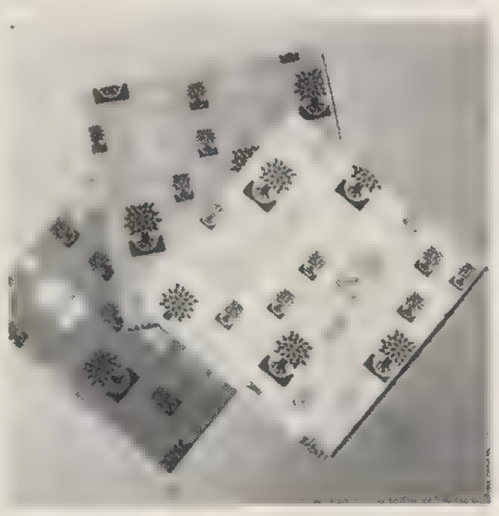


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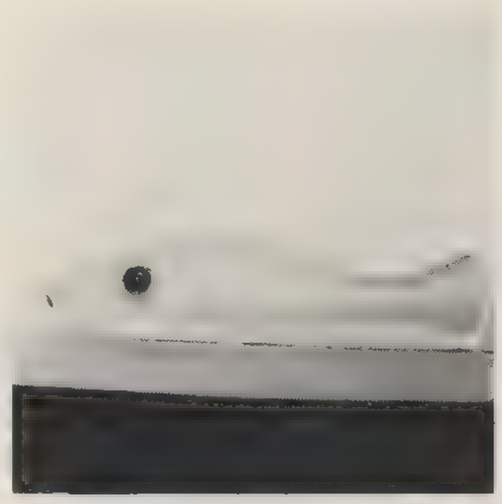
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Choose it in green or red. . . Velveteen with white collar. Adorned with eyelet leaves and small buttons. 3-6x $18.95; 7-10 $22.95. Add 50 cents for mailing. Catalog on request.

Jean Gale inc.

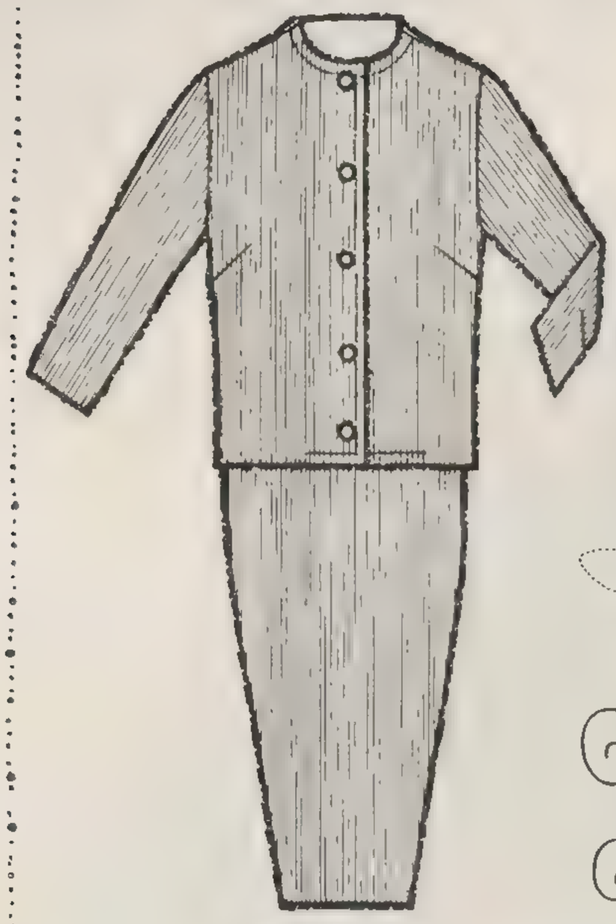
535 Madison Ave., New York 22, N. Y.

NEW IDEAS . . . for out-moded Furs



The Fur Lining! is an old fur coat made to fit ANY cloth, theatre or rain COAT . . complete with snap fasteners on edges. Your old fur coat. Dress size and length is all we need. Mink $89. Other furs $39. P.P. Catalog.

A. Yasser & Sons, 155 W. 29 St., N.Y.



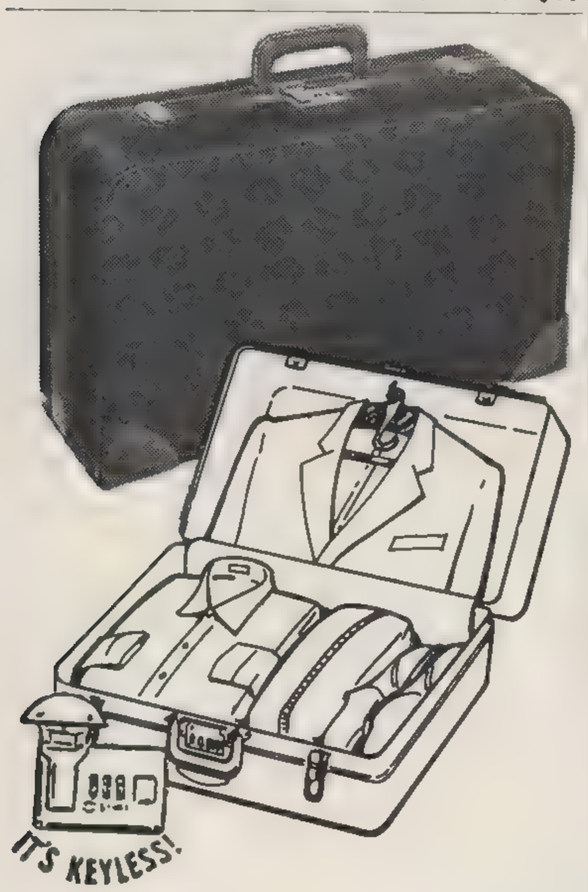
corduroy suit

A suit of absolutely no pretensions . . . the uncluttered young lines of its straight jacket and skirt have a timeless easy elegance, welcome anywhere. In continental-wale corduroy as soft as pussywillows, with smoked-pearl buttons, half-lined skirt. Magenta, Olivene, Terra Cotta, Antelope, Tobacco. 8-16. $22.95

Please state 2nd color choice
ORDER BY MAIL
Add 50c for postage
Catalog on request

Ladybug

Dept. V • 264 S. Nineteenth St. • Philadelphia 3, Pa.



the grip you can grab and GO!

KENT'S One-Suiter

CARRY-ON

Carry it on and off your plane without ever standing in a baggage line. Slide Carry-On out from under your plane seat and away you go. Beautifully built on light yet sturdy aluminum frames. Sesamee keyless lock, leather reinforced corners. 21″ x 12½″ x 7″. Holds more than you dreamed it could: one suit, one pair of shoes, four pairs of socks, four ties, one razor, one pair of pajamas, four suits of underwear, five shirts, six handkerchiefs, one toilet kit.

Brown, blue or grey duck **$29.95***
In grey or tan Kalistron **$35.95***
Tan or black Top Grain Saddle Leather **$39.95***

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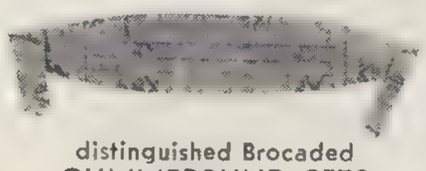
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745 FIFTH AVE., NEW YORK 22, N. Y.

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Sizes 36 to 44 $35.00



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CUMMERBUND SETS
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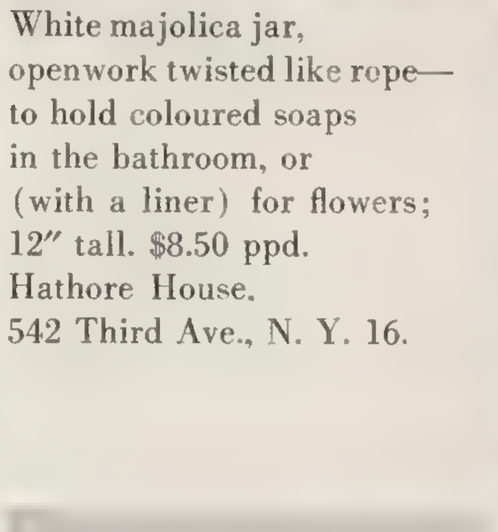




SHOP



The long pull—hip-length here, mohair striped in pink, red, and gingery orange. The hood converts to a collar that's giant-turtle. Also in blue, green, purple; dark purples and navy blues; orange, green, taupe; 38 to 40. $45 ppd. Le Sorelle, 137 East 56th St. New York 22, N. Y.



White majolica jar, openwork twisted like rope—to hold coloured soaps in the bathroom, or (with a liner) for flowers; 12″ tall. $8.50 ppd. Hathore House. 542 Third Ave., N. Y. 16.





Supple, flickery fish, thoroughly hooked: 14-k. gold scarf pin. The fish has a ruby eye, the rod is sectioned like bamboo. $48 inc. tax, ppd. Johnston Jewels, Waldorf-Astoria, 301 Park Ave., N. Y. 22.



Travel bag—a good size and weight for air travel. It's black fake alligator (plastic, actually) with zippered pockets, a plastic lining; 18″ x 12″. $17.50 inc. tax, ppd. I. Magnin, 3240 Wilshire Blvd., Los Angeles, Calif.



Saturn-shaped casserole: with its lid on, it's for cooking—the contents, to be split two ways and served in both halves of the dish. Steel coated with enamel—black and white; $8.75 ppd. Georg Jensen, 667 Fifth Ave., New York 22, N. Y.

HOUND

...unwraps shopping surprises



EVELYN MARCIL

Figure-skimming dress, the sleeves and holster-height waist fringed with black silk. Acetate and nylon tweed in black and brown; blue and black; shades of grey; 10 to 20; $50 ppd. Elizabeth Lawrence, 17 W. 57th St., N. Y. 19.



Grape scissors, imported from Denmark; they're good to look at, as well as useful. Sterling silver handles, steel blades; 6″ long, gift wrapped. $18 tax inc., ppd. H. Nils, 573 Madison Ave., New York 22, N. Y.



Musical rocker, child-sized: a bit of gentle knee-action triggers the hidden music box. Pine, with a cushion covered in cotton challis; fits children sized from 1 to 4. $17 ppd. Nilmelior, 700 Madison Ave., N. Y. 21.



Directoire urn (the shape, the costumed figures, echo that period) to hold flowers or cigarettes. Yellow and black Creil reproductions; 6″ high. $17 ppd. Henri Bendel, 10 West 57th St., New York 19, N. Y.



Cherry-red cobra skin covers a cigarette case tall enough to accommodate king-sizes; with a tidy lighter to match. The case is 3¾″ tall; $6.50. Lighter, $5 (both plus tax). By Bond Street; at Bonwit Teller, 721 Fifth Ave., N. Y. 22.

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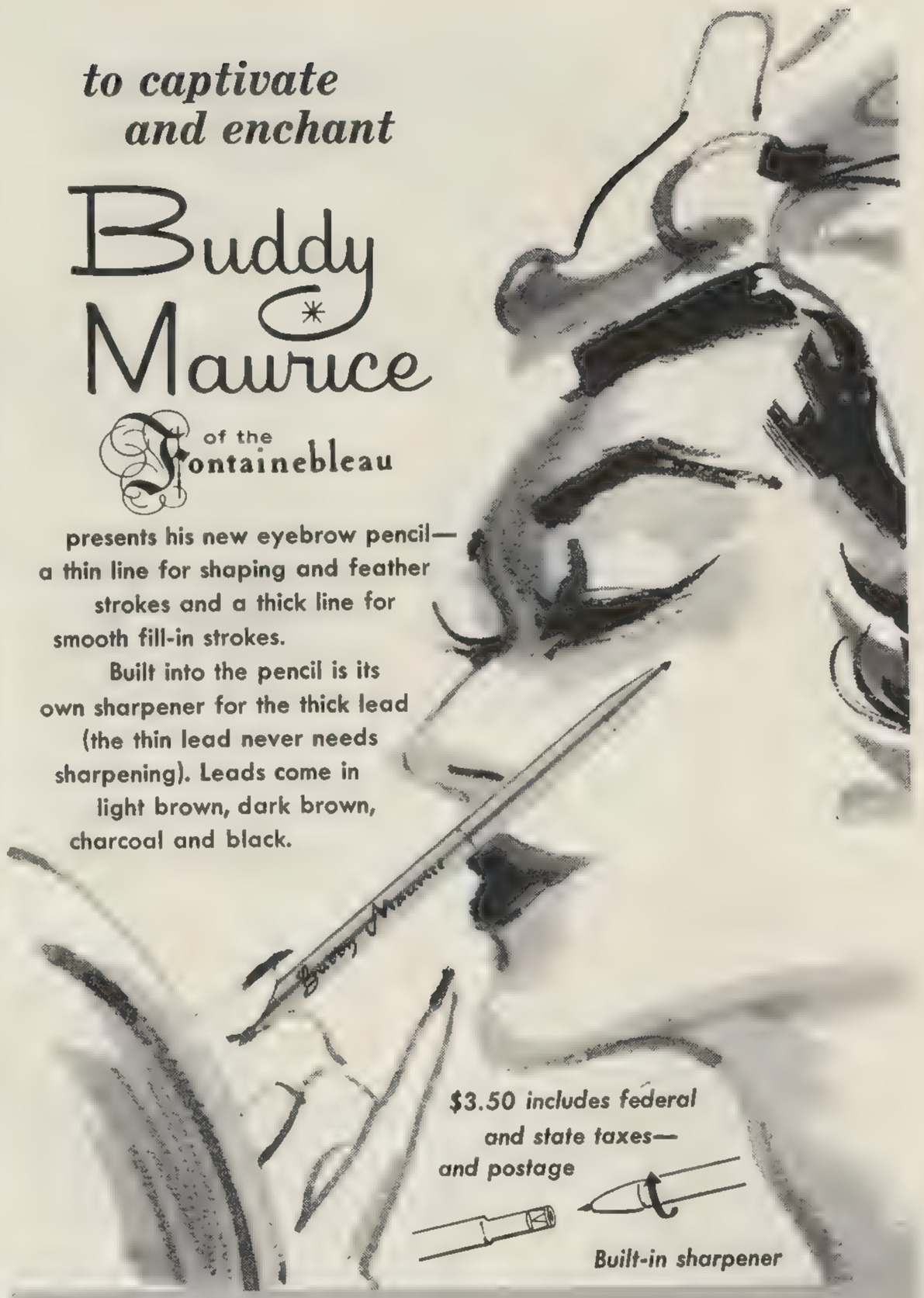
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Buddy Maurice

of the Fontainebleau

presents his new eyebrow pencil— a thin line for shaping and feather strokes and a thick line for smooth fill-in strokes.

Built into the pencil is its own sharpener for the thick lead (the thin lead never needs sharpening). Leads come in light brown, dark brown, charcoal and black.



$3.50 includes federal and state taxes— and postage

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Please send me:
Eyebrow Pencil $3.50 Refills $.60
☐ Light Brown ☐ Dark Brown ☐ Charcoal ☐ Black
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in a little girl's sweater of hand-loomed wool, trimmed with Swan's down. Imported and completely hand washable.

Sizes: 2 to 3x $6.50
3 to 6x $7.50
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A Handsome Ring



—for you or for someone special

A handsome 14 carat yellow or white gold ring. One row of 7 genuine stones forms a finely proportioned dome. Available in Ruby, Sapphire, Turquoise or Pearls. $40. includes tax and postage. Shown actual size.

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New Fashion Imports! 18K Gold Wheat Brooch $32.
3 dimensional Flower with 3 Sapphires $85.

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SHOP



EVELYN MARCIL

The two-faced raincape—
one side gold, the flip
side black; with pockets
on the dark side only.
Cotton poplin, sizes S, M, L.
Also black with beige
or beige and red; $35.50 ppd.
British American House,
488 Madison Ave., N. Y. 22.

Fruits that shed enough
light to eat by: apple,
lemon, orange, peach, lime,
and pear candles, with
long-stemmed candle holders
of green wrought iron.
Candles, $1.95 each;
with holder (2″, 3″, 4″
sizes), $2.95 (all, ppd.).
Candles of the Month Club,
Box 6552, Houston 5, Texas.





The bag within the bag:
in this case, it's knitted
and lined in plastic
to cope with spillable
cosmetics. Black, red, or
bone knitted nylon;
9″ x 4″. By Rolf's, $3
Saks-34th,
100 West 34th St., N. Y. 1.



For serving asparagus,
a pair of white faïence
dishes, the upper one
pierced, so that water
will drain away. Imported
from Italy; 12¼″ by 9½″.
Set, $18 ppd.
Henrietta Tischler,
837 Madison Ave., N. Y. 21.

Travel case for jewels—a boon
to even a normally
disorganized woman.
Parakeet-green suède, with
pockets for earrings, rings, and
bracelets. Also: red, rust,
beige; 7″ long. $13.50 ppd.
T. Anthony,
722 Madison Ave., N. Y. 21.

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Luxurious Fur Coat $485.



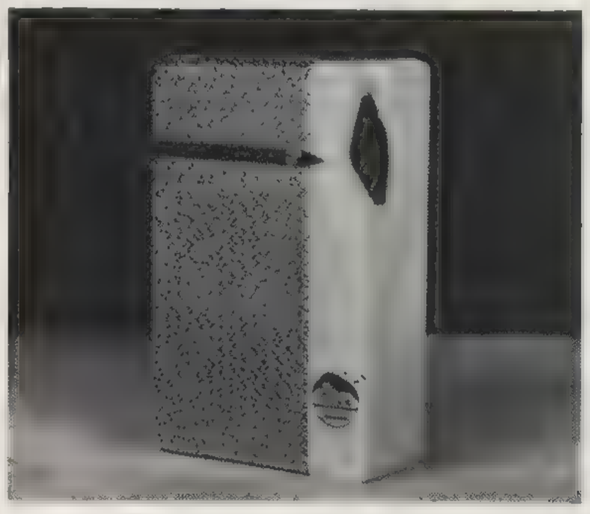
Dyed black Broadtail —processed lamb/with black dyed mink collar. Fur origin Argentina. Sizes 8-16

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HAROLD J. RUBIN, inc., furrier
943 Madison Ave., at 74th, N.Y. 21.

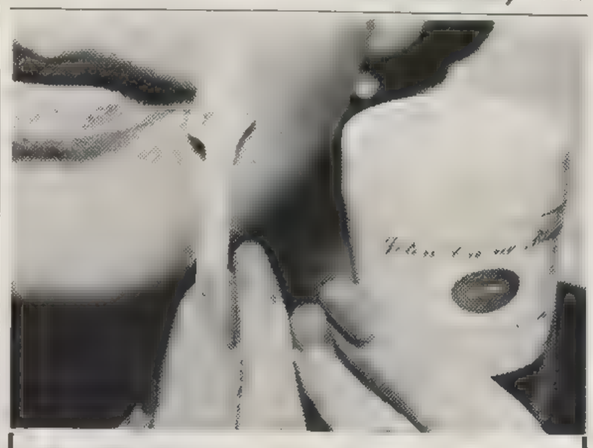
ALL TRANSISTOR RADIO

Has a built in 2¼ in. dynamic type speaker with volume control. Size is 3¾ in. x 2⅜ in. x 1⅛. Antenna is Ferrite core, inside. Station selector carries band 535kc to 1605kc. Output is full 50MW. Weighs 9 ounces. Includes smartly styled carrying case.



Price $9.95
postpaid including battery.

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Problems Fade . . . Jolen Creme Bleach turns superfluous hair from dark to pale blond color that blends with natural skin tones. Medically approved, Jolen is effective on face, arms and legs! Money back guarantee. **$2.00** Postpaid, tax included.

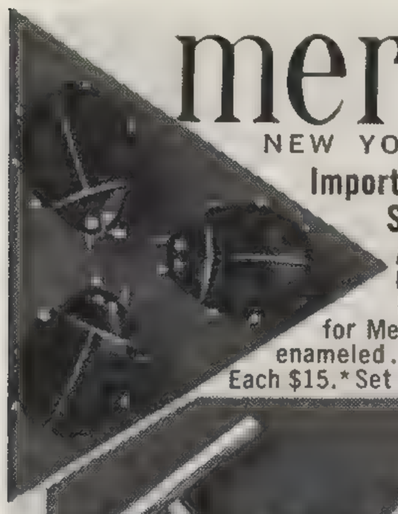
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Box 204 V11, Arlington, Mass.

NAME_____

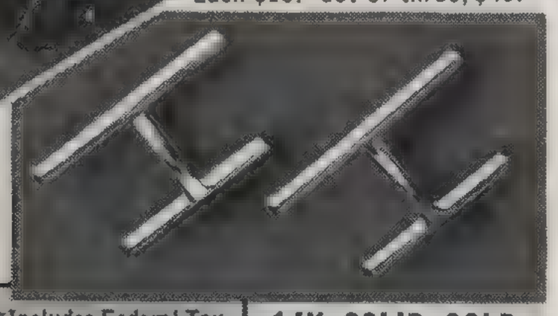
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Adorable pins handcrafted in Italy especially for Merrin. Colorfully enameled...in 18K Gold. Each $15.* Set of three, $40.*



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14K SOLID GOLD SLIM LINE CUFF LINKS
A classic of sleek, modern design! A distinguished addition to every man's jewelry collection. $14.*

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HOUND



...November forays into the shops



Wild boar for Christmas—
stuffed, bristly, with
bright, beady blue eyes—
made in Germany by Steiff.
Of treated mohair plush,
with plastic tusks; 8″ long.
$8.50 ppd. F. A. O. Schwarz,
745 Fifth Ave., N. Y. 22.



Juice-boat—for putting
the squeeze on lemons,
oranges, limes. Brass
lined in silver, with the
juicer mounted on a centre
stem, and a strainer on
the pouring lip to catch
seeds; 8½″ long. $15.50 ppd.
Alfred Dunhill,
620 Fifth Ave., N. Y. 20.



In a silk sari fabric—
pale mauve, embroidered
with threads of real gold—
a straight little dress,
fully lined, with a
shoestring sash.
Also in white, blue, and green;
sizes small, medium, and
large. The price, $135.
Shangri-La,
780 Madison Ave.,
New York 21, N. Y.



Gift for a holiday hostess:
white linen guest towels,
hand-embroidered in Madeira
with blue fleurs de lys;
scalloped blue borders. Also in
white with pink, green, wheat,
aquamarine, all-white;
12″ x 20″; $3.20 ppd.
McCutcheon's,
16 East 52nd St., N. Y. 22.

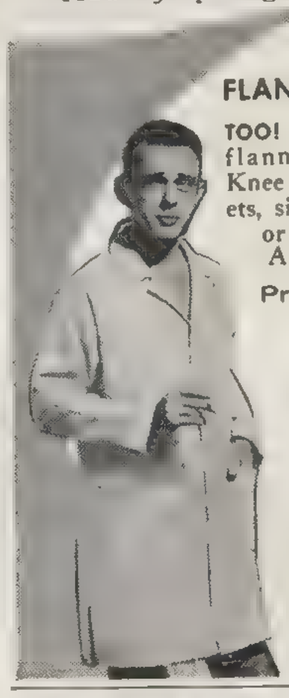
For those who love their creature comforts . . .

nothing can compare with the luxurious, unfettered feeling you enjoy when you wear these famous pajama separates*. Full-cut of silky-soft cotton broadcloth, they are the most comfortable sleepwear imaginable. Superb tailoring, full sanforizing and tub-fast colors are but plus features that make them incomparable in every way!



EXTRA LONG Jacket or Pullover style top in solid blue or gray — blue or wine rep stripes. Men: suit sizes 36-50. Ladies: blouse sizes 12-20. TRIM BOXER TROUSERS — same color choice. Waist sizes 28-50. UPPAS or LOWAS —

3.95 each
2-7.75
3-11.50
Add 25c postage.



FLANNELS TOO! Fine sanforized flannelette Sleepcoat. Knee length, patch pockets, side vents. Light blue or yellow. All sizes.

Prices Above

	QUANTITY	SIZE	COLOR
UPPA-JAMA JACKET			
UPPA-JAMA PULLOVER			
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FLANNEL SLEEPCOAT			

USE HANDY ORDER FORM!

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H. M. ALLISON Co., Dept. M11, 175 Rawson Rd., Brookline 46, Mass.

"I LOVE YOU" PILLOWS!

"I love you, I love you", whispers this intimately caressing pillow . . . magic sentiments of love. Custom-made, fluffed with luxurious goose down and goose feathers. In enchanting shades of beige, pale pink or pale blue piped in rich velvet. **$17.50**

"I Love You" French Limoges Ashtray, in white with gold letters, **$5.00**

"I Love You" Playing Cards, 2 packs for **$5.00**

All prices postpaid.

ORDER NOW these distinctive holiday gifts. You will love them for yourself and your dear ones.

I LOVE YOU, INC. Dept. V-11, 303 West 42 St., N. Y. 36, N. Y.



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Prize-winning Bridge & Canasta cards by Picart le Doux for De La Rue of London, purveyors to the Royal Household. Lavish colors and designs were inspired by Medieval tapestries. Plastic coated. Gold edged. 2 decks in box bearing Royal Crest. $5.95 plus .35 Post. Catalog on request.

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P.O. Box 5886 V, Bethesda, Md.

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FOR DISCRIMINATING WOMEN

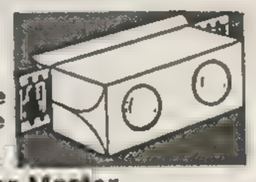
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Newest couturier styles in furs made from your old fur coat. Send for Free 3D Viewer with color slides showing "before and after" fur remodeling. See for yourself before you order.



Send 25c for postage and handling. Fur Style Brochure included.

Abco Furs Member Master Furriers Guild of America
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SHOP

FOREIGN INTRIGUE . . .

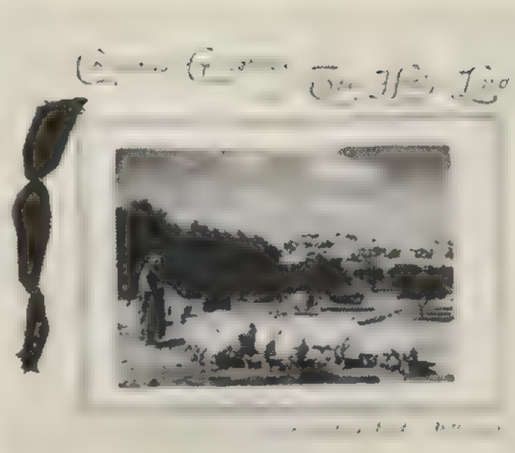


from PALM BEACH

THE IDEALLY PRACTICAL ALL-YEAR GIFT. English-style all weather Trench Coat of Zelan processed Dan River cotton twill, plaid lining, leather buckle, buttons, and sou'wester hat.

For BOYS or GIRLS 3-6X, $11.95
8-12, $17.95; 14-20 (no hat), $19.95 ppd
Just Send Your Check or
Amer. Exp. Charge No. to

Lullabye, Inc.
"Truly A Children's Shop"
THE PREP SHOP
"For the Discriminating Young Adult"
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Here is one of the unusual Christmas cards made in Old Jerusalem. 10 assorted photographs of Holy Land scenes. The inside fold contains exquisitely pressed real flowers preserved with original colors.

Assortment of 10 cards

$1.98 postpaid

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"Just two cups for lift to desired highline"



HEAVENLY COMFORT AND FREEDOM

For smooth shoulders and back. No straps, no Bones, no Wires.

Ultimate in bosom loveliness, for glamorous Special Occasions. Velvety soft, pliable, sturdy material. Flesh color. 2 pair only $2.98 Postpaid with Primer to restore adhesive edge of bra.

Sizes A, B, or C

Pat. No. 2728079

Send check or M.O. to:

BLEUETTE, Inc. 509 5th Ave. Dept. A-163 N.Y. 17, N.Y.

GENUINE LEOPARD

Save by buying direct from manufacturer

Cossack Hat
May be worn high or as a beret $45.00
Square Front Muff
#400(12"x14") $55.00



Contour Belt #804 $16.50



Ascot #724 ..... $21.50
Pill Box Hat #311 ..... $27.50

FREE BROCHURE showing many others.
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Amy Ames, Box 18, Belpre 2, Ohio



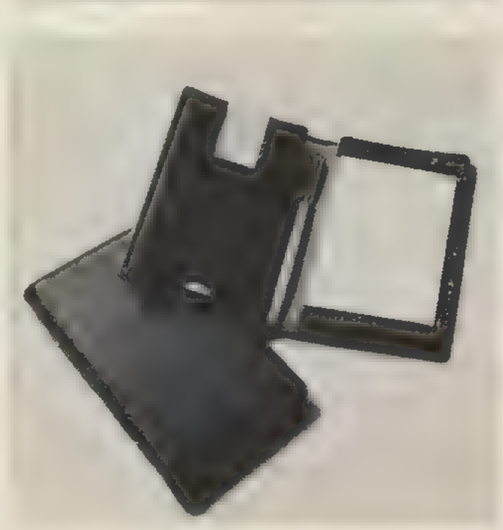
Lots of fashion for the money—crescent-toed pumps of black calf stamped to look like alligator. Low stacked leather heel. Also beige or rust. Sizes 5-9½, AA to C; $28.25 ppd. Daniela, 43 East 57th St., New York 22, N.Y.

For a man or a woman—knee-length robe of cotton velvet. Made in Hong Kong, it comes in olive, hot pink, peacock. Sizes S, M, L. $18.45 ppd. Tomas, 609 Madison Ave., New York 22, N.Y.

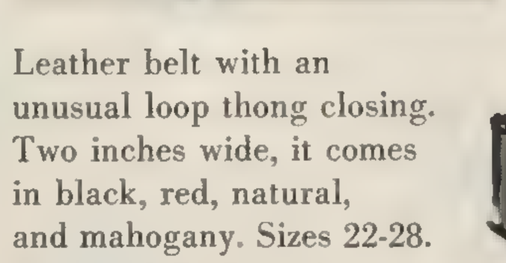




Limoges porcelain shell—shell-coloured, with gilt markings. It might also be used to hold cigarettes; 4″ long. $6 ppd. Bailey, Banks & Biddle, Chestnut and 16th Streets, Philadelphia 1, Pa.

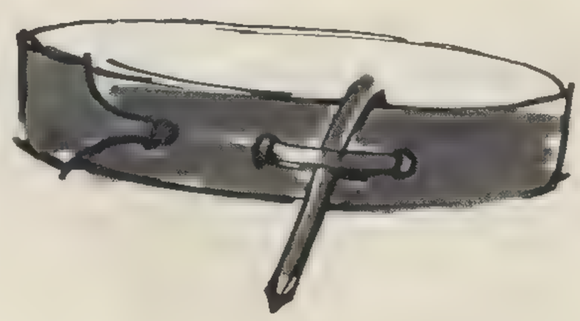


Man's wallet in black textured morocco leather. Inside are a slide rule, a gilt pencil, and a memo pad. $12.95, plus tax. Mark Cross, Fifth Ave. and 55th St., New York 22, N.Y.



Leather belt with an unusual loop thong closing. Two inches wide, it comes in black, red, natural, and mahogany. Sizes 22-28. $3.50 ppd. By Davey's, at Macy's Little Shop, Broadway at 34th St., N. Y. 1.

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EVELYN MARCIL

HOUND

. . . wraps up the present story



For the hostess in pants —a fringed overblouse of rough, heavy cotton Paisley in rust and beige, handloomed and printed in Iran. Extra small, small, medium. $13 ppd. Act III, 1079 Third Ave., N.Y. 21.



The doors are copied from those of a temple in Kyoto—a black lacquered jewel casket with brass hinges, velvet-lined drawers. It measures 8½″ x 6½″ x 6″; also comes in red. $31 ppd. Gunn & Latchford Inc., 323 Fifth Ave., N.Y. 16.

From Japan, a pair of white porcelain doves— in varying heights: 6 inches and 4 inches. $12.98 a pair, ppd. Azuma, 790 Lexington Ave., New York 21, N.Y.



For the one-and-a-half to four-year-old set— red wooden fire wagon. It has two seats, two ladders, and a bell, is not mechanical. A small child can sit on it and propel it with his feet; 34″ long. $18.95. From Grandad's Toy Shop, North Thetford, Vermont. Les Boutiques de Noël, for the benefit of Cancer Care, 951 Madison Ave., N.Y. 21.



Fur face-lifting: Your old coat transformed into a cape, stole, or jacket (25 styles)—cleaned, glazed, relined, and monogrammed; rips and worn spots repaired—all for $22.95 plus postage (mink, ermine, beaver, slightly more). Left-overs might be made into one of the new fur necklaces. For information: I. R. Fox, 146 West 29th St., New York 1, N.Y. Fur life is a solution for those who find it difficult to get their furs to a professional renovator. It cleans, glazes, mothproofs; comes in an aerosol can. $2.95 ppd.

Joseph Fleischer WIGS *and* HAIRPIECES

. . . *For Holiday Glamour*





For real adventure . . . a glittering, glamorous hair-do that bewitches, fascinates, brings out all the hidden facets of your personality. So easy to achieve with the convenience of a Joseph Fleischer fashion wig or pin-on hairpiece. What better time to try a Joseph Fleischer hairpiece than right now at the start of the gala holiday season. It's the way to achieve a striking high-fashion coiffure . . . banish hair problems forever in just a matter of minutes. Every Joseph Fleischer Hairpiece absolutely undetectable, masterfully made of the finest European hair in every fashion shade or to match your very own. And so modestly priced for all this glamour.

Write for Free Catalogs!

Joseph Fleischer & Co., 12 W. 27 St., New York 1, N. Y. (Dept. V111)
Please send me Free Catalogs as checked.

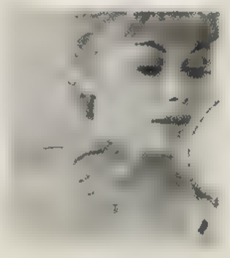
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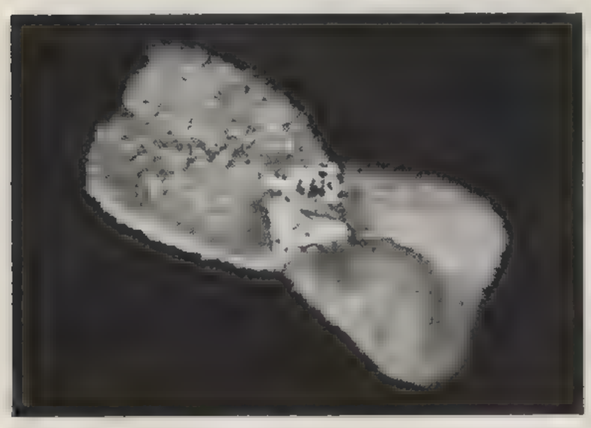


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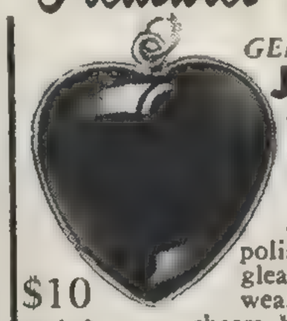
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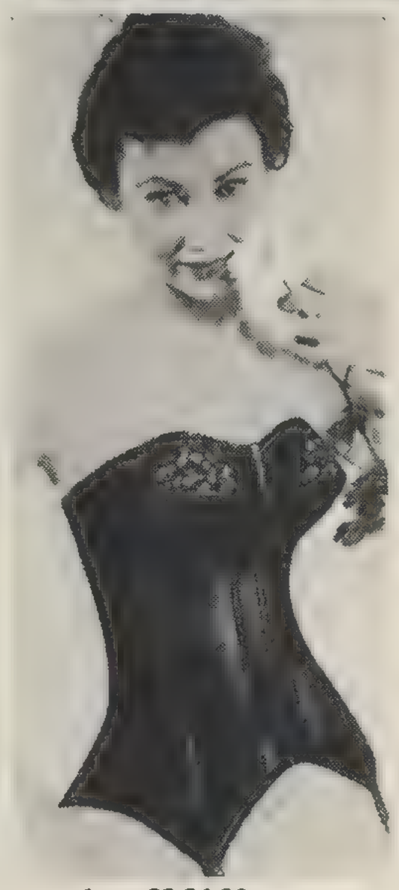
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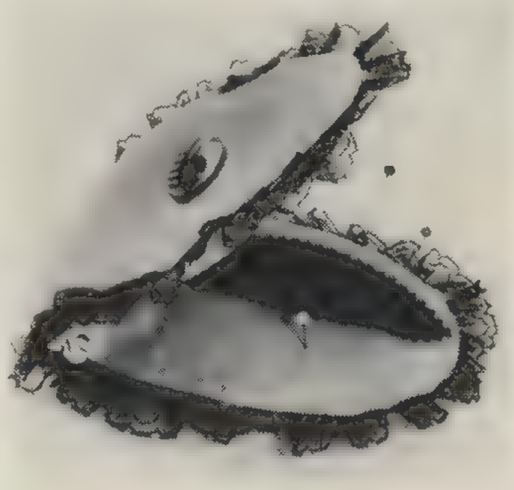
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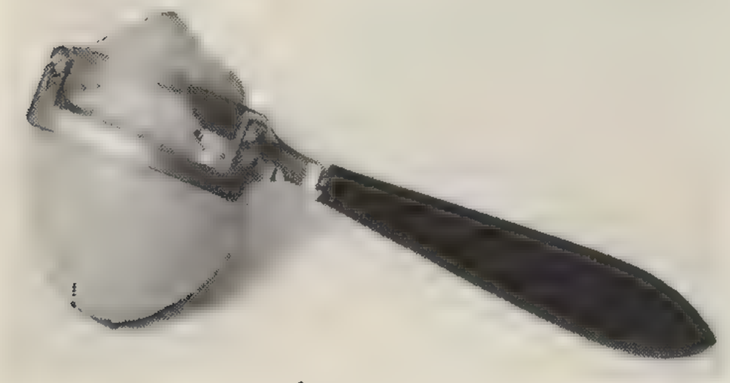
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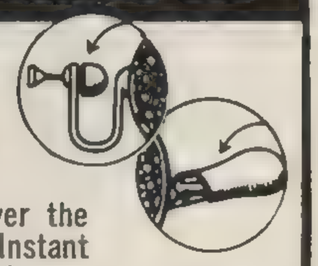
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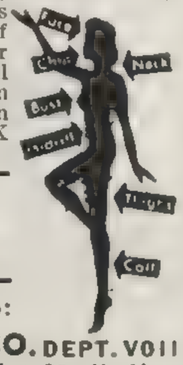
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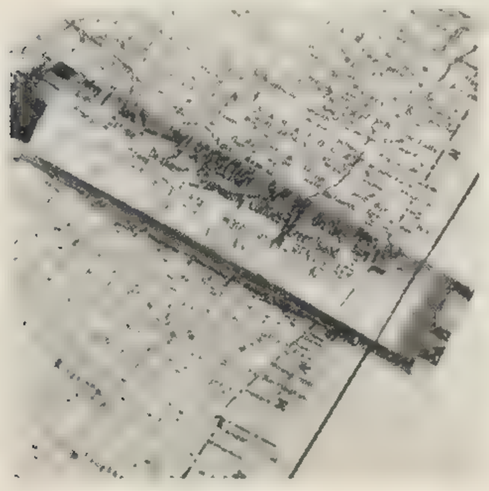
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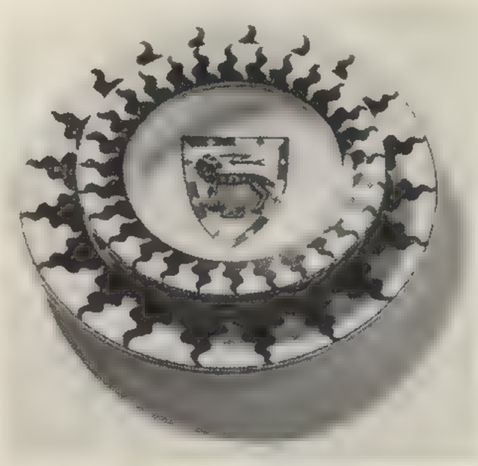




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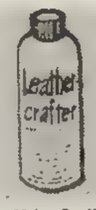
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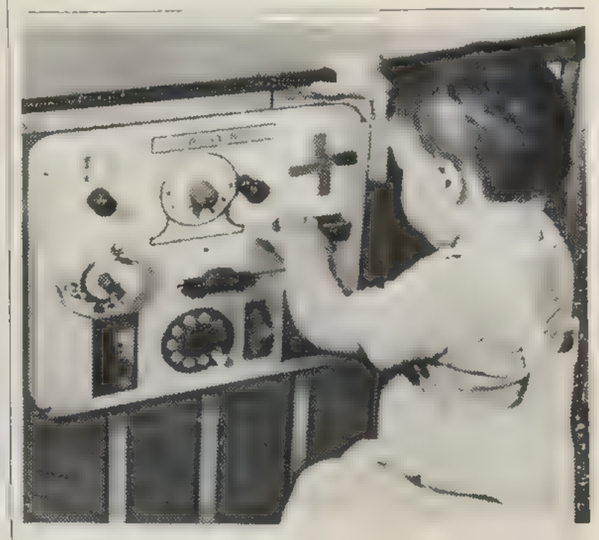
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The Mitchum Co., Dept. 7-LS, Paris, Tenn.

VOGUE'S AIDS TO ARMCHAIR SHOPPING . . .

A selection of Christmas catalogues

GOLD SEAL CUSTOM FUR SERVICE—Abco's fur remodeling service needs looking into!—and you can do just that with their catalog, a 3D stereo viewer plus color slides, individual patterns from your own measurements. Send 25c to Abco Furs, 312 Seventh Avenue, New York 1, N. Y.

SMART COLOURS IN CASUAL FURNITURE—and the colours, in vinyl cord, resist fading. Chairs, chaises and ottomans—cord on zinc-coated steel—are coordinated with glass-topped tables. Amy Ames, P. O. Box 18, Belpre, Ohio.

HANDSOME NEW LUGGAGE from T. Anthony, who's knowing about today's travel situations. Some Anthony ideas: an "inner-pack" to hold accessories in a hanging bag, a "flying taxi trunk" that carries 20 to 30 dresses. T. Anthony, 772 Madison Avenue, New York 21, N. Y.

ELLA BACHE'S FAMOUS BEAUTY PREPARATIONS are always welcome under the tree. They include oil baths, French oatmeal soap, rose petal mask—over 35 preparations for all types of skin. Ella Baché, Dept. V11, 24 East 55th Street, New York 22, N. Y.

LUXURY CARDSMANSHIP—beautiful and original playing cards designed by Jean Picart le Doux, former designer for Aubusson and Gobelin tapestries. Other accessories. Bachelder House, Box 5886, Bethesda 14, Maryland.

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HEALTH AND RELAXATION FOR THE ENTIRE FAMILY—health and athletic equipment that makes keeping in shape fun! Sun cots, bongo boards, vapor bath cabinets, trampolines. Battle Creek Health Equipment Company, Battle Creek, Michigan.

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RAINY DAYS ARE WELCOME when you're carrying one of Bradford's attractive umbrellas. A full assortment of vinyl umbrellas and rainwear, as well as other presents. Bradford's, Inc., Dept. V., Bogota, N. J.

THE MEISSEN ONION PATTERN is a recurring motif in Edith Chapman's presents for the house: on open stock china, oven-to-table ware, tea towels, cotton by-the-yard. Great range of presents. Edith Chapman, Dept. V11, Route 303, Rockland County, Blauvelt, N. Y.

HANDCRAFTED IN HAITI: The Taverneau collection of elegant wooden accessories—trays, bowls, spaghetti servers, wall decorations, in taverneau wood. Deer Hill Company, 127-17 20th Avenue, College Point 56, N. Y.

EYEGLASSES THAT STAY PUT are the idea of Ear-Loks, concealed elastic tabs that hold frames tight. Other specialties: EarrinGrips, Water Sneex. Dorsay Products, Dept. D, 200 West 57th Street, New York 19, N. Y.

TWO HEADS OF HAIR ARE BETTER THAN ONE—when they're by Joseph Fleischer, who specializes in wigs, fashion hairpieces and problem hairpieces made of fine European hair. Joseph Fleischer & Company, Dept. C11, 12 West 27th Street, New York 1, N. Y.

A NEW FUR FOR CHRISTMAS to give yourself—a cape, stole or jacket from your dated coat. I. R. Fox offers a choice of 25 designs, made to measure. I. R. Fox, Dept. V11, 146 West 29th Street, New York 1, N. Y.

CHARMING CLOTHES FOR A LITTLE GIRL for every situation in her fashion life—from skating to watching television. And Jean Gale linens of the heirloom variety. Jean Gale, 535 Madison Avenue, New York 22, N. Y.

COLLECTOR'S TREASURES FROM THE ORIENT are rare fabrics, antique bronzes and ivories, jewellery (and handsome chests to house it), furniture in interesting woods. Gunn & Latchford, Inc., 323 Fifth Avenue, New York 16, N.Y.

HARVEST HOUSE PLEASES PARENTS with a collection of attractive children's furniture and equipment that is tested for safety. Toys and books for fun, too. Harvest House, Inc., 1200 Niagara Street, Buffalo 13, New York.

COIFFURE NEWS IN WIGS from Herman, in 17 shades of fine hair. Or they will match a sample of your own colour. Herman Products Company, Dept. V, 164 Clymer Street, Brooklyn 11, New York.

SMART JEWELLERY IN JADE SMOKY TOPAZ is suggested for Christmas, 1961, by International Gem. Sixteen-page catalogue of interesting pieces. International Gem, Dept. V-C, 15 Maiden Lane, New York, N. Y.

THE SOLID GOLD COIN is put to a variety of uses: cuff links, earrings, bracelets. Also, a rich assortment of other precious jewellery for men and women. Johnston Jewels, Dept. C, Waldorf Astoria Hotel, New York 22, N. Y.

EASY CLOTHES WITH A LOOK OF THEIR OWN are Ladybug's shirtdresses, wraparound skirts, cardigan suits—in fabrics like denim, corduroy, madras. A relaxed present: a mattress ticking "overthing." Ladybug, Dept. C, 264 South 19th Street, Philadelphia 3, Pennsylvania.

NEW LOOKS FOR LEATHER CLOTHES AND ACCESSORIES come from Leathercraft, which cleans and reconditions garments, handbags, gloves. Leathercraft Process, 62 West 56th Street, New York 19, N. Y.

TOMORROW'S HEIRLOOMS—and today's most elegant jewellery. Diamonds, pearls, textured gold, in attractive settings—watches, necklaces, pins, rings, tie-clasps. Lewkowitz, 430 Madison Avenue, New York 17, N. Y.

CRUISE AND SPRING CLOTHES FOR CHILDREN includes, at Lullabye, a collection of Italian knitwear. Unusual clothes for infants, children, teen-agers. Lullabye, Inc., 224 Worth Avenue, Palm Beach, Florida.

GIVE YOUR COMPLEXION THE LOOK OF SATIN with Buddy Maurice's specialized cosmetics. There's also a full line of lipsticks and eye make-up. Buddy Maurice, Fontainebleau Hotel, 4441 Collins Avenue, Miami Beach, Fla.

PRESENTS FOR THE FAMILY FROM THE SEVEN SEAS—24 pages of unique and attractive presents, imported from all over the world. Elizabeth McCaffrey, Dept. V-C, Northport, L. I., New York.

A FLOWER FOR EVERY MONTH is a fresh jewellery idea at Merrin. The flowers, in 18-karat gold, are set with rubies, emeralds, sapphires, cultured pearls. Merrin Jewelers, 530 Madison Avenue, New York 22, N. Y.

NEWS FOR THE DRESSING TABLE are Mitchum's specialized corrective skin preparations, including a remarkable new anti-perspirant. Mitchum Company, Dept. VC, Paris, Tennessee.

LEOPARD MAKES AN ACCESSORY COLLECTION at Oce-Leopard. There are many choices in hats, bags, scarves, belts, collars, muffs—even a bracelet. Oce-Leopard Fur Company, 244 West 39th Street, New York 18, N. Y.

FASHIONS FROM THE EAST in textured raw silk, silk pongee, lamé, brocade, velvet, corduroy. Dresses, lounge-pajamas and coats for women, lounging robes and shaving jackets for men. Penthouse Galleries, Dept. VIII, 15 West 55th Street, New York 19, N. Y.

FOR SPECIAL CHILD, a special group of clothes and other presents. At Petite Chose: continental design, Winnie the Pooh, the gentle world of Babar. Petite Chose, P. O. Box 676, Huntington, Long Island, N. Y.

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THE IMPORTANT FUR NECKLACE is made of sable tails or natural blue fox tails by Harold J. Rubin. Interesting furs here, in jackets, capes, coats—sheared spotted wild cat, natural nutria, rock seal. Harold J. Rubin, Inc., 943 Madison Avenue, New York 21, N. Y.

NEEDLEPOINT DESIGNS IN LIMITED EDITIONS by the well-known artist Janet Shook include handbags, chair seats, pillows, wall hangings. Hand-screened on imported canvas, each design is packaged with directions and yarn. Janet Shook Designs, P. O. Box 6002, San Antonio 9, Texas.

PRESENTS FOR EVERYBODY, including the mailman, are among the hundreds of choices at Sunset House. One novel idea: circular playing cards. Sunset House, 210 Sunset Building, Beverly Hills, California.

YEAR-ROUND SPECIALISTS IN TERRY will be delighted with this assortment of terry cloth robes, jackets, coats, shirts and shorts. The Tog Shop, Lester Square, Americus, Georgia.

DRESSES FOR MANY FASHION SITUATIONS by Wilco, "to make you more beautiful." Separates and sportswear in interesting fabrics. Wilco Fashions, 35 South Park Avenue, Rockville Centre, New York.

A FASHIONABLE FUR LINING, made from an old fur coat, snaps into any of your cloth coats. This transformation by A. Yasser, expert in dyeing and refashioning furs. A. Yasser & Sons, 155 West 29th Street, New York 1, N. Y.

JAMAICA

(Continued from page 79)

Plus 10%—on the bill—for tips.

Round Hill *is* round, almost a castaway island, ninety-eight acres, delightful with comforts, delicious food, and polished service—only eight miles from town. A network of steps leads to rentable hill-hung villas with roofs shaped like coolie hats. On the beach, Round Hill's pivotal point at noon, hotel rooms stretch out attractively. Midway on the slope, a massive double door opens onto a bar; the dining room is a terraced slope of candlelit tables under chandeliers hung in the palms. Open only from December 15 to May 1, a cottage for two with meals, from $70 a day; a double room, $65; before January 22, both $5 less.

Minutes away at Tryall, a superb eighteen-hole golf course curls around a cottage colony of villas and the Great House with its elegant courtyard, where the flag is one tall, thin palm. On the grounds, there is a park of white golf carts, ($10 covers cart and caddy) as well as spotless locker rooms. (Greens fee, $10 a day.) Drinks and hamburgers are served at the fort by the sea.

Soon, a four-lane highway will follow the wildly beautiful shore to Negril, Jamaica's great six-mile beach on its way, in blueprint, to big things. Along the way are stumpy towers shaped like *bombe* ice cream. In Lucea, (pronounced "Lucy"), one sees schoolgirls in starched pink uniforms, pink berets, brown socks, and brogues. There is good native food at Tamarind Lodge, where luncheons, potluck affairs, usually include fried yams, roasted breadfruit, plantains, mangoes, fried bananas, salt fish and ackee (dried codfish cooked with fruit), instant coffee. For a room there (the claw-foot bathtub stands near the four-poster bed), about $5 a night with meals. No noise, only cocks crowing.

Falmouth charmers

Less than an hour by car and well worth a visit, there is the quiet town of Falmouth with its disciplined, small Georgian houses the colour of sand, and Antonio's shop stocked from floor to ceiling with madras and Indian cottons. Made-to-order shirts, shorts, and slacks cost around $6.

In the Falmouth hills stands Good Hope Plantation, Jamaica's beguiling sampler of a Great House turned guesthouse. On the two-thousand-acre sugar and coconut estate, there is the fascination of a plantation operation. Among the sights and sounds: from the copra shed, the chop-chop of machetes hacking coconuts and picking up the fast rhythm of old Jamaican songs; the aged huge wheel, the moving power of the sugar refinery; the henna in the meadows turns out to be grazing cows, "Jamaican reds." The estate manager and overseers use for their houses, and for some of the stores, enchanting baby Palladian buildings.

Some forty guests stay in the big Palladian house on the crown of the hill. The main sport is riding—every guest chooses his own saddle horse from a stable of fifty. Note: there is a bootjack in every room. Guests sleep in high Jamaican four-posters under canopies of organdie. Every day before lunch "bells" in red jackets serve drinks "on the house"; maids in red bandanas pass afternoon tea and cakes in the Great House's raftered sitting room, and eight o'clock black-tie dinners are lighted by Georgian silver candelabra.

Every morning at ten, swimmers ride the plantation station wagon to the beach, fifteen minutes away through a forest of bamboo, or stay right on the grounds for pool swimming. Rates including meals, afternoon tea, horses, beach transportation, tennis—$50 a day for two persons sharing a double room; single rooms, $30 and $35. The 10% added to the bill covers tips for stableboy, barman, beach boy, bellboys, butlers, and maids. From Montego Bay Airport to Good Hope, count on $12 for the car.

Notes on clothes for Montego Bay

For day, neat, *planned* casual costumes—shirts, shorts, sun-dresses, and two-piece affairs. Good belts, flat shoes, scarves to tie around the hair. After sundown, definitely after-five dresses. A décolletage looks right especially with a tan; so do bare arms and legs. Useful mainly in January and February, an evening cover-up for the shoulders, not necessarily in fur. For dance nights at the hotels, black-tie, evening dresses, jewellery—in fact, the works.



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SCANDIA

730 FIFTH AVENUE, NEW YORK CITY

VOGUE

NOVEMBER 1, 1961



BERT STERN

Vogue's eye view; things we've heard enough of

What starts in November is the talkiest time of the year. Some words we'd fight for right now: such words as schnook and taradiddle, eccentric, and man. And maybe love, for instance. But there are others—the bogus, the synthetics, the pompous—that we nominate for a season of oblivion. This season. These clunkers: Dichotomy, tangential, and meaningful. Flipped. Loverly. Emotional immaturity. And basically a lack of security. Martooni for Martini. Commercialized for Christmas. Guesstimate. Orbit for what can't orbit—say a hound dog. Any theatre talk that includes luminous, exposition, or blocking. Art talk in the what-does-it-mean syndrome. Jokes about Harvard men and the New Frontier. Rat race. . . . Are we opposed to conversation? The answer is no, and if we find ourselves trapped at dinner by an attractive schnook who goes on tangentially guesstimating, this is what we hope to do: we hope to seem luminous.



One great look

for a season of little evenings

Kid-glove treatment for pale-gold brocades: ash-blond, longer than elbow-length.

Evenings—the dazzly little ones that this season is packed with—are the subject of these pages. And the newest fashion-thinking about them is as follows: the woman who plunges her clothes-dollars on a single, superb look, and plays it—evening after evening—for all it's worth, is two up on the woman who scatters her shot over a closetful of second-stringers. In the first place, there's the obvious bliss of evenings without clothes-decisions. In the second, there's a sound old box-office principle behind the idea of one-great-look: over and over again, a star of the first lustre outdraws a cast of anonymous thousands. What we've drawn up here is a quick reading of the stars—little-evening looks with the instant lure, and the repeat-power of Rodgers and Hart. To begin at the beginning (which is left): the look of marrow-simple (Continued on page 104)

News centred in pearls: a jewel-medallion—big and bogus.

Surprise suit-look: wool, eveningized with lamé, satin, or brocade.

Left: In brocade, one great look that's a source of several (noted in the next four pages). Printed dress and coat, brilliantly green and blue, leavened with black. By Sarmi, of Staron silk. Earrings by Laguna. All at Lord & Taylor. The costume also at Neiman-Marcus; I. Magnin.

What's great with ropes and ropes of pearls: ropes and ropes of gold chains.

RAWLINGS



One great look based on black crêpe plus the jewel of a printed coat from the preceeding page. (Other jewel note: the cowl of fake pearls with its central emerald-heating.) And, on screen, still another kind of excitement that bears repeating—Geraldine Page doing Alma again in Tennessee Williams' "Summer and Smoke," this time for Paramount, with Laurence Harvey vis à vis. Sarmi dress, of Bianchini silk. Trifari necklace. Both: Lord & Taylor. Dress at Neiman-Marcus; I. Magnin. Emme cap.

RAWLINGS

One great look *continued*

lines, cut into a fabric of terrific luxuriousness. Here the point is made once in a coat and dress of darkly brilliant printed brocade, and again in the following pages, where the dress strikes a look of its own with fur, the coat with black crêpe. Or a season of little-evenings might be pinned on the entrancement of one of this year's six-and-on suits: the look of a cardigan jacket and a frisk of pleats, for instance, in cream-pink satin, worn with a gold lamé beret. The look of simmered-down gold brocade, with a shape as point-blank as tweed, worn in a pure-gold way—big, diamond-prickled gold earrings; golden peau de soie slippers; lengthy, ash-blond kid gloves. The look of forest-green velvet and a white chiffon blouse, jewelled with pearls and ropes of gold chain, and—in place of a hat—the deliciousness of a grosgrain hair ribbon in a clash-shade of acid green. The surprise look (Continued on page 180)

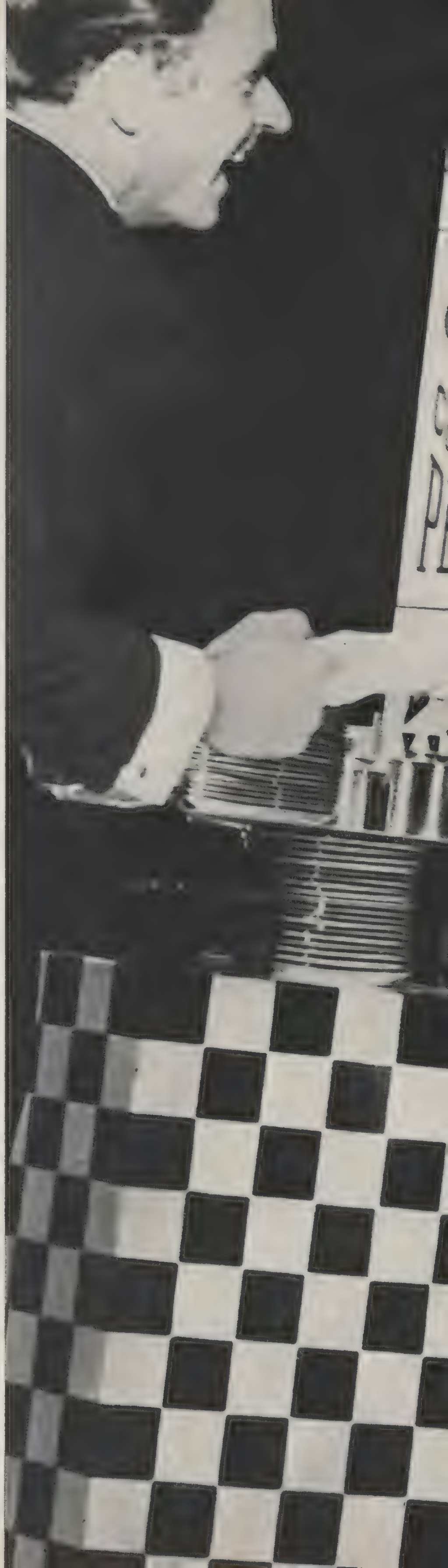
Just ripe in fashion now: pearl-pear earrings—plump, swingy.

Touch of Chanel in the night: a grosgrain hair ribbon, narrow and prim.

Right: The printed brocade dress that began this series; here—with just a flicker of jewelling and a long straight fur stole—it's a look on its own. And a knockout. (The hand-writing on the wall is a fragment of the bill of fare at La Fonda del Sol in New York, all Latin American food, whitewashed walls, and a pleasant twist of the strolling-fiddler theme—a trio of guitarists, singing warmly in Spanish.) Sarmi dress at Lord & Taylor; Neiman-Marcus; I. Magnin. The natural Russian Crown sable stole, is by B. Wollman at Lord & Taylor.

The evening shoe to own: silk, square toes, groundling heels.

Three look-making evening coats: ribbed, bright navy silk; fawn-coloured velvet; black broadtail.



RAWLINGS

CHURRASCO

EMPANADITAS

ENCHILADAS

MOLE



PEOPLE ARE TALKING ABOUT...
PLACES TO GO

To the Metropolitan Opera to hear the great sopranos, Joan Sutherland, in *Lucia di Lammermoor*, and Leontyne Price in *Madame Butterfly* and *Girl of the Golden West*.... To the Museum of Modern Art for a trio of excitements: "The Last Works of Henri Matisse," thirty huge gouaches, some multi-coloured, some monochrome, with figures, bathers, and flowers cut out and pinned onto the sweeping surfaces; "The Art of Assemblage," a study of collage; and the prismatic, stained-glass windows by Chagall, on view before being installed at the Hadassah Hebrew University near Jerusalem.... To the Royale Theatre in New York, to see the revue, *From the Second City*, a group of young funny people who improvise in a pretty controlled way that often results in brilliance.... To the night club, Upstairs at the Downstairs, to see the quippy quintet of youngsters in the biting capsule revue "7 Come 11."

To the 46th Street Theatre in New York to see *How to Succeed in Business Without Really Trying*, with Rudy Vallee singing "Love From a Heart of Gold," with Robert Morse and the whole company singing "The Brotherhood of Man."... To the Perls Gallery to look at a new stash of twenty-one paintings by Braque, Picasso, Dufy, Miró, and other masters (works never before in this country).... To the Showplace for *The Prickly Pair*, a smarting revue with two facile-faced people: Marian Mercer, an impy blonde, and R. G. Brown, who wrote it.... To Basin Street East for Peggy Lee, the breathy jazz girl.

To the Maisonette in the St. Regis Hotel to hear the fizzy French singer, Colette Renard, who because she was the first Irma La Douce does that score *doucement*, singing with flinty fascination her hit song, "Tais-toi, Marseille," ("Shut up, Marseilles" to us).... To the Knoedler Galleries to see the seventy superb works from two dozen Cincinnati collections, in the exhibition, "Cincinnati Collects."... To the New York City Opera for the fascinations of its excellent repertory—including *Il Trittico*, a triptych of operas by Puccini; *Oedipus Rex* by Stravinsky; *Carmina Burana* by Orff; *The Crucible*, based on the Arthur Miller play, score and libretto by Ward and Stambler.

To the Premise to see the carbonated quartet of young ones who pounce like cheetahs on any newsy bait thrown by the audience, sitting in an arena drinking coffee.... To the Guggenheim Museum for the big definitive show, "American Abstract Expressionists and Imagists, 1961" for works never shown before by such great painters as Motherwell, de Kooning, Rothko, and Hofmann, plus new works by such younger artists as Norman Bluhm, Grace Hartigan, and Sam Francis.... To the New York Philharmonic concerts conducted by Leonard Bernstein and guest conductors with accompanying virtuosi: the brilliant Chinese pianist, Fou Ts'Ong, the lyric pianist, Shura Cherkassky.... To the Egyptian Gardens in New York for music with a twang and belly dancers that really bell.

To the Metropolitan Museum of Art's exuberant evocation of America's past in the exhibition, "American Primitive Paintings," drawn from the extraordinary collection of Edgar William and Bernice Chrysler Garbisch.... To Carnegie Hall for Artur Rubinstein's masterly readings of the piano musical literature.... To the Blue Angel for the nippy show with Pat Harrington, junior; Barbara Heller, a funny girl from California; and a pair of folk singers.

To the Persian Room at the Plaza Hotel to pick up the sexy performance of Katyna Ranieri who throbs Italian songs *con brio*, then again, in mid-November, for the wistfully soft singing of Diahann Carroll, who sang in the movie *Porgy and Bess*.... To the National Horse Show, a jumpy gala at Madison Square Garden.... To the Berlin Philharmonic concerts led by the great Austrian conductor, Herbert von Karajan, who, on a tour of the Middle West, stops November 1 in Cleveland, November 5 in Chicago.... To the Chicago Lyric Opera for the opening of *The Harvest*, a new tragic opera packed with murder, by Vittorio Giannini, directed by Herbert Machiz, with sets by Oliver Smith.

P.M. ORIENTAL: VELVET, GLITTER, AND SABLE BY DIOR

One of the most ornamental evening dresses in Dior's collection, a long narrow taper of orange velvet, flickering with a magnificent jacket of iridescent beads and sable—barbarously beautiful. Dior elaborated it further with great chains of gilt and fake pearls. In America at I. Magnin. The gloves by Kislav. The coiffure by Guillaume. The lipstick, Dior III, an Eastern Sunset pink.



JEWEL SIGNATURES—
COLLECTED WORKS



Tribute to a master: the 20-year retrospective of jewellery by Jean Schlumberger, now at the Wildenstein Gallery. The great French designer (he's been described as "a highly successful anachronism: a Renaissance goldsmith in the middle of the 20th century") started his career doing costume jewellery for Schiaparelli, is now designer for—and a vice-president of—Tiffany; one client has already announced that she'll leave her Schlumbergers to a museum. A thoughtful, soft-spoken man, Schlumberger dislikes the abstract, flat jewellery that's a display of acquisition ("A woman would achieve the same effect if she

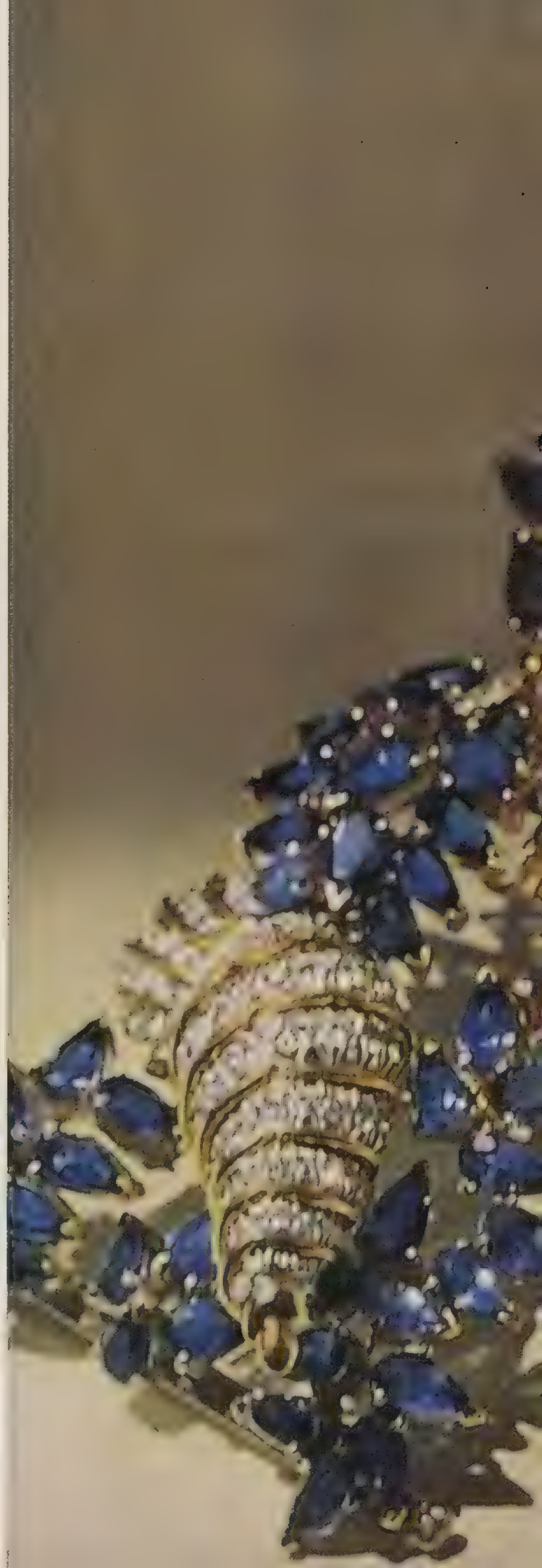


merely pinned a cheque to her lapel," he once said, although he also creates very well with the Manufacturer's Trust Company *(Continued on page 171.)*



Here, five pieces from the show. This page, reading down: Mrs. William S. Paley's gold tulip necklace, harbouring diamond-studded insects; 1959. Mrs. Paul Mellon's diamond conch-shell with emerald weeds; 1958. Mrs. Ward Cheney's flowers-and-fruit bracelet, crusty with diamonds; 1952. Facing page: Mrs. Paul Mellon's bracelet, diamond-tiled shells, on a surge of sapphires, emeralds; 1957. Mrs. DeWitt Wallace's Pegasus clip of emeralds, diamonds, amethysts; 1941.

BERT STERN







A handful of R's

BEAUTIFULLY—UNMISTAKABLY—GRÈS:
Full-length white silk jersey, *left*, with
drapery gathered from a lifted waistline
and flowing into a small train at the back.
One of those famously quiet Grès
triumphs, it's one of the real successes
with knowledgeable women
in Paris, in America. The original,
here, is at Lord & Taylor; I. Magnin.
Hair, side-tilted by Guillaume.
(Its blondness, on the other hand, might
come by way of Clairol's new Flaxen Blonde—
a tint that, in one swift step, lifts
even fairly dark hair up to nine
shades lighter than it was when it started.)

BY NANCY HALE

An amusing game of words

Last week I made the trip over to Brackenwood, the school where my son was once a boarder, to provide driving company for a friend whose son hopes to enter there next year. After she had been admitted into the headmaster's office and that once-dread door had closed after her, I sat on in the familiar, green-curtained waiting room, flicking over back copies of the school yearbook, as I searched absently for pictures of my son taken in the days when he was a Brackenwood boy.

I felt relaxed, idle, and contented. All the tension that mothers experience around their children's schools, a tension compounded of pride, doubts, eagerness to please, the effort not to seem weak-minded, and always that fear of authority that is left over like a bad taste from one's own schooldays, had lifted like a cloud now that my son was safely out in the world and I was only a visitor here. Suddenly, in the most recent yearbook, that of last year, my eye fell on a shocking word. The whole sentence read, "Any infarction of the house rules will be severely punished." "My *God*," I thought. "What sort of thing are those boys *doing*, these days?" The picture that formed itself in my mind was of some indecent physical abuse: spitting gobbets on the bulletin board that carried the house rules, perhaps? scratching unmentionable words over the typed sheet? tearing the sheet itself up and scattering bits around the assembly hall? Infarction sounded so violent. It was only after my friend had finished with her interview, and we had started back in the car for home, that it dawned on me that "infarction" was simply an error—probably typographical—in spelling infraction, a perfectly harmless, normal way for anybody to treat a house rule.

I was so struck by the difference that the transposition of the letter r and a vowel could make in a word, that when I got home, instead of attending to the watering of the boxbushes and the weeding of the winter jasmine, as I had planned to do, I spent quite a while writing down words and moving the r's around in them, to see if I could scare myself again as badly as I had been scared by the word infarction.

I found there are a few words in which to move the r is to alter the sense of the word to its virtual opposite: Arthur Schlesinger, Jr., for instance, is unquestionably a brain, not a bairn. But it was less the changing of real words into other real words that interested me, than the changing of a normal, everyday word that wouldn't frighten a hypochondriac, into something hitherto unknown and quite ghastly. A prom, for example, one of those perfectly ordinary dances that are given at a college or university, and at which the worst thing likely to happen is some miscellaneous necking, changes, if you shift its r, into a porm; surely a loathsome assembly of tenth-rate aesthetes meeting underground, not to distribute prizes, which would be too brisk and wholesome for the occasion, but to distribute pirzes.

That bracing word, proper, turns into porper, which describes to me a fat man in a singlet that shows his hairy shoulders, snoring in an overstuffed chair that has a permanent grease spot behind where his head rests; a porper sleeper, he is. A throstle, that liquid-noted thrush, becomes, instead, a thorstle, which is an alcoholic engineer driving a locomotive down the tracks at ninety miles an hour, toward death. A trestle—a carpenter's horse—is all at once a terstle: the sort of sharp-tongued, acid-minded scholar of whom I know several, who are always ready to pick one up on one's stupidities.

You can not only put fear into a word but take it out, I found. Infernal, a word which has always scared me just the way it looks already, becomes merely infrenal; the infrenal regions would be the location of the kidneys as seen through X-Ray. Infirm, an only slightly less dread word, becomes instead infrim, at which it is to laugh, describing as it does a tea party of pince-nezed schoolteachers who are discussing advanced teaching methods. *(Continued on page 171)*


U.S. MARINES

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The care with which everyone reads the newspaper reports of United Nations speeches—the words now carrying added loads. . . . The really new process by which amateurs as well as professionals may make their own colour prints in some twenty-four minutes, using any colour negatives, by a method worked out by the FR Corporation in New York. . . . *One Way Pendulum* by N. F. Simpson, an Englishman who has written an amusing, spotty, old-fashioned comedy that for some reason the English critics and even some of the New York ones believed avant-garde. . . . The increase of television whimsey thick as some of the minds that spread it. . . . *The Carthaginian Rose* by Ilka Chase who writes about her travels with a high degree of cheerfulness, a sophisticated eye that prefers wisely to see all the great tourist spots around the world—and then enjoys them; reading this book is rather like eating sunflower seeds, habit-forming.

PEOPLE ARE TALKING ABOUT . . . The young duets danced by the Leningrad Kirov Ballet, on tour now, especially those of the leaping Yuri Soloviev and the enchanting Alla Sizova, who has a pink chiffon prettiness. . . . The flashy, lush, beautiful, but finally boring movie, *Summer and Smoke*, with Laurence Harvey absurd as Dr. John Buchanan, and Geraldine Page stylized but good as Alma. In his scrupulous but rather pointless fidelity to the Tennessee Williams play, Peter Glenville, the director, forgot only that the element central to motion pictures should be motion. . . . The way railroad stations and airports seem full, suddenly, of navy-blue and khaki and duffel bags. . . . The marvellous sound of the great jazz player Ornette Coleman on records.

PEOPLE ARE TALKING ABOUT . . . The mannered beauty of the Alain Resnais movie, *Last Year at Marienbad*, an oblique French confection in which past and future merge, characters are moved with the inevitability of cards in an IBM machine, and Delphine Seyrig sporadically drops such Alain Robbe-Grillet lines as "You are like a number . . . I feel you are at a certain distance"; the effect is that of looking through the wrong end of a pair of binoculars. . . . The deep-down blue beat of the new Ida Cox recording, *Blues for Rampart Street*, on which she sings, with only an occasional swerve from certainty, some of the lines she helped make famous during the Twenties; among them, "Mama's got a feeling that she must be near/Just to help her daddy keep his conscience clear."

PEOPLE ARE TALKING ABOUT . . . *Promise at Dawn* by Romain Gary who in a loving, superb, and witty way, X-rays his mother, a woman of exaggerated but exhausted determination, of fantastic eccentricity, and of such profound feeling for her son that she wrote a series of two hundred and fifty letters, one of which was mailed off to him each week during the last years of World War II when he was in the Free French Air Service; when he searched for her in Switzerland after the war, he learned that she had died before the first letter had been mailed. . . . Trad Fad, the retrospective craze of young Britons for Dixieland jazz. . . . The cure for a jet engine that has sucked up indigestibles: a two-hundred-pound dose of ground walnut shells. . . . In Paris, "Brigitte Bardot," a boff song with an Afro-samba beat and a lyric that runs something like "Brigittee Bardot, Bardot/Brigittee, fait chaud, fait chaud."

Robert Morse, who seems younger than springtime, has an old man's wisdom about comedy timing, uses his boyish looks to underline the definitely jerk character he plays so engagingly in the new hit musical *How to Succeed in Business Without Really Trying*. At all times, he remains indestructibly lovable, consistently funny, and rather athletically vocal. Only a writer with a head-on passion for the tributaries of plot-line could analyze the topography of this satirical show in which a mail-room boy (a rôle that fits Morse like his own scalp) zooms to the top of the wicket industry, aided only by his innocence and a paperback's advice on the direct way to business heights. It has taken a chowder of talents—Frank Loesser, Abe Burrows, Shepherd Mead, and many others, including the team of producers, Cy Feuer and Ernest H. Martin—to bring Robert Morse to the point in this skin-scraping satire where he sings a simplehearted plaint, "I Believe in You," to his reflection in a mirror.

A little-evening make-up that stays as long as you do

Lasting, indefatigable make-up—if you were happy with a stylized, Egyptian-masque look—has been possible for a good long time. Possible, that is, if you were willing to look thoroughly painted and perhaps even, as the night wore on, a little bit ravaged. What's new and openly enchanting is the fact that not one, but a whole series of chemistry lessons in the beauty labs make it possible to look glowing, soft, and better-than-Edwardian with make-up that stays all evening, needing only a passing touch to revive the lip colour or dull the tip of the nose. Two requirements are basic: choosing cosmetics that suit your particular skin—some experiment is involved here; developing a precision technique that gets the most out of them. Outlined here: suggestions on both counts, with the further directive that a well-lit mirror—perhaps the real stage dressing-room thing rimmed by light bulbs—can be had and can be both helpful and instructive.

Groundwork for make-up that stays on the job all evening is a conditioner for the skin, usually in the form of a colourless cream or lotion that mysteriously stabilizes the acid-alkali balance (known as the ph factor), forming a film that makes skin more receptive to cosmetics. Like a slip, this skin-conditioner shouldn't show, but contributes mightily to the total effect. Over this goes a tinted make-up foundation which can also contain corrective elements that help a too-dry or too-oily skin to hide its weaknesses. Noted, now, for their staying power are liquid foundations or the new foundations in tubes, but any of them must be applied *sparingly*. (One make-up chemist has said that most women undo themselves by using far too much of everything.) A too-gooey coat of foundation is bound to go on getting gooier, and could streak as the evening wears on. Spread it on lightly and evenly with finger tips, smooth it with a very-slightly-dampened sponge to forestall unevenness.

Time now for eye make-up, and one new way to apply it is this: a liquid white foundation used as eye shadow, applied in a full circle around the eyes to hide unwanted shadows and to provide a base for coloured eye shadow which, like most make-up colours now, comes in subtler, more blendable shades. (Skillful blending is one of a make-up artist's most valuable tricks; this white circle, for instance, must be blended deftly into the tinted foundation.) Then, with coloured grease shadow, draw a line just at the eyelid crease, smooth and blend it slightly upward—leaving the actual lid and bone-area near the brow uncoloured by anything but the white foundation. This gives the eyes new brightness, interesting contours, a seductive, heavy-lidded look. A touch of white grease shadow, on lids only, heightens the effect.

The next project is rouge which comes, now, in pearlized *(Continued on page 173)*

White-and-gold figuring in the little-evening life: brocade overblouse dropped squarely over a camisole-topped skirt that's pinched into a softness of pleats. By Mollie Parnis of brocade—wool, gilt threads, and silk; about $185. The longer, fake-pearl necklace, by Marvella. Both at Saks Fifth Avenue. Dress, also Hutzler's; Neiman-Marcus.

BERT STERN



Little Evenings—

TWO GOOD FIGURES

Short evening dresses, here, slender in the softest way—a dancing-degree of width at the hem is a signature of little-evening dressing this year.

Left: Black crêpe, cowled twice—the cowl at back goes on at some length, and eventually winds up as a belt around the waist. By Tarquin, of viscose crêpe; about $245. Henri Bendel. Mr. John plumage—a toque of golden feathers and ermine tails. Hat and dress, also at Bonwit Teller, Phila.

Right: Overblouse and skirt in fuchsia, veined with black; sashed in black satin. By Suzanne Augustine, in woven silk brocatelle. Scaasi earrings. Both: Saks Fifth Avenue. Lilly Daché hat.

BERT STERN



The new pale looks for little evenings

One of the newest ideas burning bright on the little evening scene—the paled look in satin, velvet, a marvellous alternate for black. *Left:* Theatre suit of pale pink-cream satin, braided with gilt, tailored as simply as if it were a little sweater and skirt. Worn here with Emme's gold lamé beret, continuing another of the season's top ideas—ornamental fabrics, stark lines. Suit, with a pink silk chiffon overblouse; by Handmacher, of Celanese acetate (Bloomsburg satin). About $100. At Altman's; Halle Bros., Famous-Barr. *Right:* Another pale and sure-fire evening look, a two-piece pink velvet dress, young and certain, the overblouse yoked under the bosom, the skirt loosely gathered in front. This, worn with the dazzle of a jewel-pendant fake pearl necklace, by Castlecliff. The dress by Larry Aldrich, of cotton and rayon velvet (Bianchini fabric). About $160. Both at Bergdorf Goodman. Dress, also at Bramson's; Hudson's; I. Magnin. Jacqueline Cochran's Flowing Velvet lipstick, a shade with a slight, warm blush, called Perky Pink.

KAREN RADKAI

RAWLINGS





Little evening blaze

The little-evening look as Paris sees it—two versions here, with two different kinds of dazzle. *Left:* Dior's theatre suit, blazing Paisley in a meld of reds and oranges. The sable cuffs, collar, reflect the new Paris fascination for fur; the shapely jacket tops a dress, which is in turn topped by a (strictly pseudo) bolero. Staron brocade fabric. *Right:* Ricci's shimmery black dress—part of the fresh enthusiasm for black after six. A sinuous, intricate fall of pleats makes the skirt, and the fabric glimmers as if it dripped caviar beads. Copy in America at Macy's. Earrings by Winter.

PENN





The square-shot evening shoe: There's news now in its snipped-off toe, news in the colours. Shoe in the jet-spangled manner, above: black silk crêpe squared off for evening under a bib of sequins and jet beads. By Julianelli, about $100. Lord & Taylor; Famous-Barr; Harzfeld's. Facing page: saffron, rushing to the feet in a bowed moire shoe—a good example of the new heel-in-brief; raspberry satin shoe on a heel with an hourglass figure. Saffron shoe by Millerkins, about $20; at I. Miller, N. Y.; I. Magnin. Legging it (left), a Belle-Sharmeer tawny beige stocking; Lord & Taylor. Raspberry shoe: Margaret Jerrold, about $30. Lord & Taylor; Bullock's-Wilshire. With it, a Hanes seamless stocking in a rose-warmed beige; at Altman's.

"What the poets know"

Poets know that they speak for their times —that their words are the legacy of their times. William Hazlitt once wrote, "all that is worth remembering in life is the poetry of it. Fear is poetry, hope is poetry, love is poetry, hatred is poetry; contempt, jealousy, remorse, admiration, wonder, pity, despair, or madness, are all poetry. Poetry is that fine particle within us that expands, rarefies, refines, raises our whole being. . . . Man is a poetical animal: and those of us who do not study the principles of poetry, act upon them all our lives." We act partly because poetry lies deep in our collective unconscious—Oliver St. John Gogarty said:

What should we know,
For better or worse,
Of the Long Ago,
Were it not for Verse . . .

The poets know that even those who understand that "poetry is the language of the imagination and the passions," that the point of poetry is ideas, sometimes misunderstand the actual poem. Once Helen Bevington, professor of English at Duke University, and a well-known poet, told Dylan Thomas that she knew his poem, "In Country Sleep," by heart, and then, in a midnight conversation, explained it to him. "Dylan Thomas listened raptly, as if to some remarkable, breathtaking tale that he had never heard before," she wrote in her new delightful book, *When Found, Make a Verse Of*. She added, "When I had finished, he sat for a while frowning in thought. He seemed reluctant to speak, and I began to wonder if perhaps I had offended him by unraveling his lovely poem. At last he spoke. 'No,' he said, gently, 'it isn't like that at all.'" That's what poets know, we surmise.

ARE YOU ILLITERATE ABOUT MODERN POETRY?

Some American and English poets, younger ones known to all poets

BY JOHN SIMON

A map of contemporary poetry must be relatively compressed. The scale is 1:100: every poet on this imaginary map represents a hundred other deserving poets alongside him, writing perhaps not unlike him though not quite so well. But all maps are simplifications; rivers are not lines, cities are not circles.

Little need be said here about poets like Pound, Eliot, and Frost. More must be said about six of the younger men: Philip Larkin, James Merrill, W. D. Snodgrass, James Wright, W. S. Merwin, and Thom Gunn.

Though the older men are still alive, they have been written and talked to death. The later Frost, however, with his unsentimental, indeed antisentimental, nature poetry might need further exploration. For one of the greatest achievements of contemporary poetry is to have purged the nature lyric of rapt, unthinking wonderment or mere enumeration of natural joys and griefs. Here the English have had the jump on America, what with Hardy to pave the way, followed by Edward Thomas, whose full importance is just beginning to be recognized. What we may call the straightforward, sometimes acerb, evaluation of nature is pre-eminent

in the sensitive, witty, at times even austere, lyrics of Canon Andrew Young. In one such poem, "The Slow Race," Young describes following the river Stour that "mostly flowed by standing still." He walks as slowly as possible:

The river also tarried
So much of sky and earth it carried,
Or even changed its mind
To flow back with a flaw of wind.

And when we reached the weir
That combed the water's silver hair,
I knew I lost the race—
I could not keep so slow a pace.

Such charming and exact nature description carries its meanings as easily as the river carried its images of sky and earth.

Two of America's foremost nature poets, Marianne Moore and Robinson Jeffers, represent the two opposite poles nature poetry can encompass. Marianne Moore's preference is for small animals or, less frequently, human beings not far removed from the small beasts; she observes lovingly the mechanisms, the springs and coils, that make a creature function, be he snail, fish, pangolin, or steeple jack. Such creatures or objects are viewed as if behind glass or on a mantelpiece. Encrusted with the quaint lore of bestiaries and other old books, they become part of some treasured but topsy-turvy bric-à-brac. Appropriately, the versification is like the intricate, many-jewelled movement of a precious old watch that runs, unfortunately, a trifle slow. Thus:

The Wood-Weasel
emerges daintily, the skunk—
don't laugh—in sylvan black and white chipmunk
regalia. The inky thing
adaptively whited with glistening
goat-fur, is wood-warden. In his
ermined well-cuttlefish-inked wool, he is
determination's totem. Out-
lawed? His sweet face and powerful feet go about
in chieftain's coat of Chilcat cloth . . . .

On the other hand, Robinson Jeffers has a fierce love for whatever is proud and hard in nature: hawk and rock are his favourite symbols. Although he learned his long, lumbering line from Whitman and Sandburg, he uses it more knowingly and variously. In his rougher moods, Jeffers contemns man; at other times he pities, sometimes even grudgingly admires:

. . . It would be better for men
To be few and live far apart, where none could infect
another; then slowly the sanity of field and mountain
And the cold ocean and glittering stars might enter
their minds.

Another

dream, another dream.

From such a view of nature and man, a political stance emerges naturally; Jeffers need not even change his language to slip into such memorable lines as "History falls on your head like rocks." Ultimately, Jeffers' poetry is a continual return to the cold beauty of things:

Dreams are beautiful; the slaves of form are
beautiful also; I
have grown to believe
A stone is a better pillow than many visions.

Britain, too, had a poet who looked unblinkingly at nature and man: Roy Campbell, the South African whose death is still too recent to gain him the fame that comes slowly, even when posthumous, to the poet with unpopular truths to tell.

Another approach to nature is the attempt to identify oneself with its most intimate processes, to place oneself, as the French poet Maurice de Guérin wrote, at the extreme tips of the roots where life pushes forward into non-life. This manner is characteristic of Theodore Roethke, whose early poetry was an intoxicated submergence of self in creative nature. In diction and imagery, Roethke is a kind of American Dylan Thomas. Like Thomas, Roethke draws his own life, particularly his childhood, into his exuberant nature poems; like Thomas, he underwent a phase of Yeats-worship that enriched him technically. But he is not an imitator of Thomas, not even when the natural scene becomes for him, as it often did for Thomas, a setting for the play of sexual passion. One of Roethke's finest poems, "Words for the Wind," reads:

. . . Motion can keep me still:
She kissed me out of thought
As a lovely substance will;
She wandered; I did not:
I stayed, and light fell
Across her pulsing throat;
I stared, and a garden stone
Slowly became the moon.

The shallow stream runs slack;
The wind creaks slowly by;
Out of a nestling's beak
Comes a tremulous cry
I cannot answer back;
A shape from deep in the eye,
That woman I saw in a stone,
Keeps pace when I walk alone. . . .

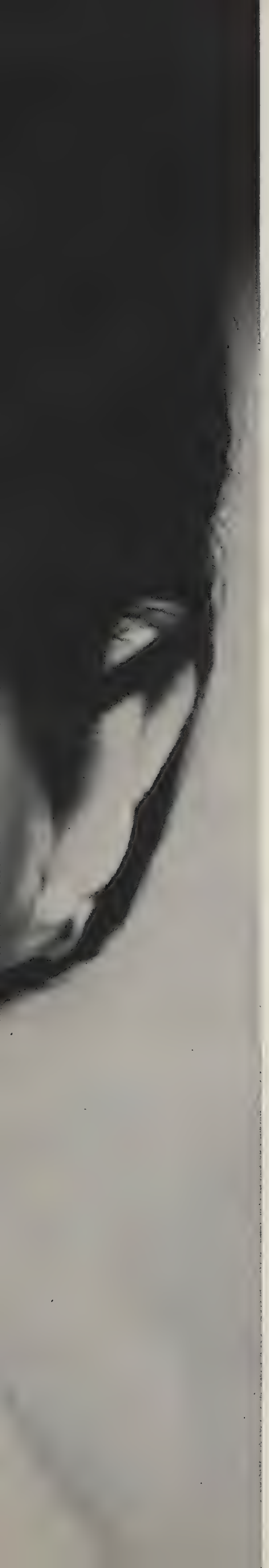
Lastly, there is a nature poetry of the transposed landscape: nature translated into the fantasies of the excited psyche, as in the work of the American Jean Garrigue, who can make her forests more haunted than any fairy tale: or nature transfigured into an historic panorama, as in the work of Lawrence Durrell, a better poet than novelist.

The poetry of nature is brilliantly confronted in our time by an urban poetry: of streets and of houses, of the people, machines, and ghosts inhabiting them. The dean of this poetry in America is William Carlos Williams who, to be sure, started out as an Imagist, making short, slender poems out of nature images supposedly laden with suggestivity. But the influential Williams is the Williams who inveighed against the crassness of city life with an asperity to match the city's own, the Williams of "Tract," lecturing his fellow-citizens:

. . . I begin with a design for a hearse.
For Christ's sake not black—
nor white either—and not polished!
Let it be weathered—like a farm wagon—
with gilt wheels (this could be
applied fresh at small expense)
or no wheels at all:
a rough dray to drag over the ground. . . .

Like a juggernaut, the rough dray of Williams' verse has passed over much of contemporary *(Continued on page 174)*





TO SPY OUT THE DEPTH OF BEAUTY- INFRARED FILM USED BY IRVING PENN

To give beauty a new perspective, to give five beauties a different view of themselves, Irving Penn photographed them with infrared film. It gave each woman—two British, two Italian, and one a Yugoslavian—a special quality, clear and pure. That kind of film, used in laboratories for medical photography, used for night aerial photography, used for espionage, here became a tool to spy out the depth of beauty, not just the surface. Quite simply, this kind of photography is really photography by heat: only one end of the light spectrum, the infrared part makes this extraordinary image, transforming, beautiful, and, above all, penetrating.

MRS. HOWARD OXENBERG

A beauty with deep brown-green eyes, Mrs. Oxenberg, *left,* the former Princess Elizabeth of Yugoslavia, and a niece of H.R.H. Princess Marina, Duchess of Kent, has a rush of chestnut-gold hair, an extraordinary voice, clear, direct, and soft. She lives with her husband and their six-weeks-old daughter in New York.





A British beauty with gooseberry-green eyes, who taught schoolgirls elocution six years ago, Viscountess Astor, *above,* has a long wave length of candid high spirits which, as Bronwen Pugh, made her one of Balmain's famous models before her marriage. She now lives at Cliveden.

VISCOUNTESS ASTOR

A tall, Italian beauty with cat-green eyes, a long throat, and cool grace, Signora Agnelli, *left,* adds, on her own, lively wit and full-circle charm. A Neapolitan princess with an American mother, Signora Agnelli lives in Turin with her two children and her husband, often comes to New York.

SIGNORA GIOVANNI AGNELLI





An English beauty with aquamarine eyes and glinty auburn hair, Princess Borghese, *above,* has skin as fresh as rain, and that particular creamy glow seen at British county lawn parties. Often in New York, she lives in Rome.

PRINCESS
PIERFRANCESCO BORGHESE

An exciting Roman beauty with dark eyes and pale lips, Donna Maria di Niscemi, *left,* has a mass of red hair, a spirit as definite as the jewels she designs. She now lives in New York.

DONNA MARIA DI NISCEMI

A DIET FOR YOUR

Americans love doctors. Above all, we are awed by their warrants of appointment as purveyors of youth, health, and extra years. But our doctor is in trouble. You may not expect him to prevent falling hair or give you a third set of real teeth, but when he tells you to reduce and you ask him how to do it, there is some basis for expecting a circumstantial reply. A candid answer, however, might go like this.

"Dear friend," your doctor might say, "many of my colleagues are overweight, and they should know better. Never mind what the public thinks: doctors have the same ailments as patients—and as little will power. Sometimes I give my patients a diet that a salesman from one of the drug companies gave me. I couldn't follow it myself for as much as two days, but it's the best one I know. I don't know how to make this diet interesting: I don't even know where you can find out.

"But it wouldn't help very much if I did. To run this diet, you must weigh every item on an apothecary's scale, and you have to stand behind the butcher to make him keep the fat out of that pitiful 1¼-ounce lean hamburger prescribed for Tuesday lunch. Besides, you'll be downtown on Tuesday and the hamburger will be home in the icebox. And then, at one of your low moments, some hostess will serve you some southern fried chicken with white cream sauce and candied corn fritters and you're ruined. All you've achieved is defeat and misery: you will still have your Adipose Complex, and that will be *that.*

"Fortunately," the doctor might continue, "I have a new thing that works—at least for some people. Here is a set-calorie milk shake crawling with vitamins, amino acids, and minerals. You don't have to use your brain, watch the butcher, weigh fractional ounces, go home for lunch, or fire the cook. All you do is live on milk shakes—three a day—and you will lose weight, lots and fast. Some people use it for crash dieting. Some use it for lunch. Some take it on Thursdays and Fridays—what they eat on Saturday I don't ask. Only people with lots of will power can do this for keeps, but a temporary weight loss is better than none. You might as well try it."

Poor doctor! Devoted, hard-working, all checked out on obscure lesions and critical disorders, but baffled by things like the common cold and the double chin. I think he deserves help.

To start this errand of mercy, let's leave the people-doctors and visit the dog-doctors, since some of us find it easier to analyze dog problems than to face our own.

I maintain that people should be treated as well as dogs. This is admittedly a radical and dangerous position. But a diet friend who practises veterinary medicine in Chappaqua, New York (where they *really* get out the *Reader's Digest*—don't you believe a word of that Pleasantville nonsense), agrees with me. And Roger not only loves the plush puppies of northern Westchester, but is a *very* accomplished calorie-chiseler. I am indebted to Roger for explaining why dog-diets are better than most people-diets, and also for citing a text on dog-diets that contains the following pearl:

> "The problem is twofold: First, the diet must supply sufficient nutriments in balanced form to satisfy the dog so *the owner and the dog* will be able to tolerate the feeding program. . . . Second, the reducing program must be carried out safely. . . ."

Let's bear down on one of these points. If the owner can't tolerate the *dog's* cravings, how can he withstand the gnawings of his own stomach or the tyranny of body demands for repressed and denied taste and texture sensations?

The answer is indeed plain, but most people-diets assume that we can get along without the joys of the table if only we get enough nutrients. Here's a chamber-of-horrors specimen recently given by a famous nutrition authority; this is the menu for an alleged *dinner:*

1 cup onion, carrot, and veal stew
⅔ cup coleslaw with 4 medium spinach leaves
1 slice bread with 1 teaspoon butter
½ cup sliced orange sections
8 ounces skim milk
Black coffee without sugar

Whoever would visit so awesome a catastrophe on a fellow mortal may know everything about nutrition, but nothing about nourishment. You can take a nice, normal, friendly human (or dog) and reduce him to a cowering, miserable hulk without taking away one jot of the vitamins, minerals, proteins, fats or carbohydrates that are necessary for the physical support of his body. It suffices for this form of brainwashing to deprive the taste organs of the little amenities to which they are entitled. *Four* medium spinach leaves, indeed.

We have taste requirements. These we inherit from remote ancestors who needed them to survive: to warn them away from non-edibles and dangerous edibles, to make us itchy when unfed or poorly fed, hence to get off our respective *derrières* and go search for better, more generous food sources. Where man gets in trouble is that his search for

DOCTOR

Advice for you to give him about a dieter's decent diet

BY PHILLIP W. HABERMAN, JR.

remedial measures is too short: it ends at the refrigerator, and boy—does he love it.

For we are creatures of passion, and—despite the poets and their cousins from tin-pan alley—passion includes all forms of suffering, not just unrequited love. We may encounter passion through any sensation that rightly or not appears as a threat to individual or genetic survival: heat, cold, loneliness, disease, injury, fear, hunger, thirst—to name a few. But just as there may be two causes of thirst, lack of fluid or lack of alcohol, so we may sustain hunger as much through taste deprivation as through undernourishment. Every overseas veteran of World War II can testify that his outraged taste apparatus cried in agony for fresh eggs, fresh milk, unfrozen meat, fresh fruit, decent cookery. Yet, to any dietician, the eggs-dried, the beef-frozen-M1934, the C-rations, the citrus powder, the milk-evaporated, were nutritionally equal to things longed-for but never shipped from home.

Our bodies are primitive. They will not tolerate taste hunger when taste satisfaction is at hand, any more than they will accept emptiness in the presence of plenty. What they *will* tolerate—in fact, enjoy—is any mode of eating that satisfies in taste and quantity, and as long as you satisfy these two reasonable demands, your body doesn't care two cents about calorie content.

Let's go another step. Just as a dog diet must satisfy both the dog and the owner, so a diet for people must satisfy both doctor and patient. First, it must give you what your body demands in taste satisfaction and quantity satisfaction: this is what it takes to keep *you* happy. Second, it must give your body the supplies it needs to keep in good repair: this is what it takes to meet the doctor's professional obligations. No diet that fails in either respect is worth the trouble it takes or the carton it comes in. But if we meet *both* standards, we can practise weight-control, health-control, and a little age-control, and we can do it for keeps because it involves no will power, no deprivation, no suffering, no damage to soul or body. All it takes is brains, and anybody who can follow this argument has enough for the purpose.

Now let's drive one more point—one that your doctor will dig at once. When you cut your average daily intake, your body will fight a rear-guard action to keep its size and bulk, but eventually it will surrender. When it yields, it will diminish to the weight level that the new intake will exactly support. If, for example, you permanently reduce the average from 3,500 to 3,400 calories, your body will finally shrink until 3,400 is exactly enough to feed the flesh that is left. What we conclude is that true weight-control is not achieved by temporary diets or self-inflicted brutality. It requires a permanent income reduction. We lose weight to balance off the new calorie-level—but we keep the loss only if that calorie-level remains a permanent way of life.

There is only one way for ordinary Americans to achieve this goal. We are not a nation of ascetics, flagellants, or lovers of misery. We can not suddenly blast off to an orbit where the habits of a lifetime cease to prevail. We may defy gravity for a few days or weeks, but our compulsions will surely bring us back to earth in disaster. The real crash in a crash diet is the crash that comes at the end.

So take it easy. Don't think you can simply say good-bye to a respectable habit of voting age. It will object, and it has the means to enforce its objection. So take that habit, coddle and study it, and decide how to trade it in for a new habit that will fully replace the old one by giving the taste service and quantity service to which you are accustomed. Not for *no* calories. Just *fewer*.

You can live on fewer calories if you use your head, but four o'clock tea won't replace a four-o'clock malted if you've had one every day for fifteen years. Malted-addicts should get a jar of Slim Shake (California Products, Chicago) and have a thick frosted for about 100 calories—mocha-flavoured, if you like, with instant coffee and sweetened with liquid Sucaryl or Squibb's Sweeta.

With a warning: there are two traps in this. Don't try to *live* on this stuff; you can't get along without meals. But remember a treat is not a diet item if you *add* it, only if it replaces a non-diet item that has more calories than the replacement. I know people who take Metrecal *plus* three calorific meals a day. No, the Slim Shake—or any other diet item—is worth-while only if it saves calories by replacing, and only if the taste and quantity fully equal the item you replace.

If sophisticated cookery were the only way to diet, many people would find dieting impossible, and even people with talent and facilities would find it hard to get started—so hard, perhaps, that many would fizzle out before leaving the launching pad. So I will now give you an uncomplicated solution—a solution *without recipes*. To organize a complete, delicious, low-fat, low-calorie, soup-to-nuts diet, all you need is a food warmer, a can opener, a few utensils, and an open mind.

You need, first, a main *(Continued on page 181)*


HENRY CLARKE

Here, two beautiful visitors to America—one arriving, one departing—each wearing her own magnificent jewellery. PRINCESS NILOUFER OF HYDERABAD, *left*, arriving soon in New York for her first visit, will be guest of honour at the Imperial Ball on December 7. Brown-eyed, creamy-skinned, she is a Turkish princess, a member of the Imperial Ottoman dynasty, who for sixteen years lived in India after her marriage to Prince Muazzam Jah. There she founded a first-rate maternity hospital which is named for her, the Niloufer Hospital. Now she lives in Paris, where we photographed her wearing a jade-green, gold-embroidered sari, and a superb antique Indian necklace of heavy gold set with emeralds, rubies, and diamonds. The Imperial Ball, at the Plaza, will again benefit the Hospitalized Veterans Service of the Musicians Emergency Fund. SIMONETTA, *right*, dark-eyed, vivacious, a whirlwind force in the Italian couture, came to New York recently on a business-and-pleasure foray. She wears, here, a long black evening dress—a complicated simplicity of crêpe—and an extraordinary necklace made for her by Bulgari: a four-strand dog collar of turquoises, clasped with turquoises, diamonds, and rubies. In Rome, Simonetta, her designer husband, Fabiani, and their young son live in a remodelled house on the Via Gregoriana that is atelier below, apartment above.







the new outspoken perfumes and what they're saying

First whiffs of a brand-new trend in perfumes, a new swing to fragrances that are heady, unsubtle—outspoken, and eloquently so. It's a trend to the more-sophisticated, seen (or rather, sniffed) in ten just-launched scents; they're not heavy or cloying, but they *are* of a more intense kind. An outspoken fragrance is quite candidly there. It isn't the sort of scent that gets its message across subliminally. Not for the faint-hearted, these new perfumes are certain favourites with the woman who has a strong sense of her own identity needed to carry them off. The new trend, by the way, is evolution, not revolution. There have always been bold, strong-minded perfumes (they used to be labelled "exotic"); what's news is the sudden appearance of a whole crop of new ones. What's behind the trend? We think it's a final dying-out of the old Puritan idea that there's something faintly wicked—or at any rate something extravagant—about perfume. Women today use all perfumes less timidly—and strong perfumes more readily. The outspoken fragrances can be moody, spicy, fruity; not all of them are every woman's dram. What they have in common: under the clear, high notes (flowers, fruit, spices), there's an undercurrent of something deeper and headier—sometimes something faintly Far East. The ten just-out scents that reflect the new outspokenness: to begin with, there's ***Air de France*** by Lenthéric (its flacon, glimpsed below). Clear, sparkling, with just a tang of citrus, it is deepened gradually by warm, woodsy undertones; launched with a special, first-edition bottling—each flacon, numbered. Millot's new ***Insolent*** is piquant—light but intense; its heady floral top-notes skim hidden depths. ***Vis-à-vis*** by Helena Rubinstein is high, clear, strung on a shimmery, oddly insistent note of jasmine. (These three, all bottled in France.) Tussy's fresh, changeable ***Très Jolie*** starts as pure orange blossom, uncovers undercurrents of roses and musk. ***S*** by Schiaparelli is all meadows and woods, warm and ferny; from France. Bronzini's ***Ai*** is an Oriental fragrance, more spice than flowers—not at all sweet, a contralto scent. ***Romantique*** by Gal comes from Spain, blends flowers and exotic spices; it is making its U.S. début this year. Nettie Rosenstein's ***Fleurs d'Elle*** spins a light web of mimosa over deeper floral scents; from France. ***Gilio*** by Ferragamo is perhaps the softest-spoken of the outspoken perfumes; light, dazzling, it is as fresh as a garden after rain; from Italy. Tuvaché's ***Nectaroma*** blends the whole flower—blossom, stem, leaves—to make a sweet-and-spicy fragrance. (More outspoken perfumes: page 170.)





BERT STERN

TO MANAGE PARENTS...

By Sir Osbert Sitwell

One morning not long ago, I was sitting in the dentist's chair when, just walking away from it to make sure what was happening in the next room from which sounded a loud groaning, and leaving me with my mouth full of looking-glasses, drills, steel crochet hooks, and other instruments of his profession, he said to me: "I will say one thing for you: you're a good listener." At the time I was not amused, but thinking it over I began to believe that there might be a little truth in it, and that it was as the result of many years of observation and suffering, that I had become something of an expert on parents and how to manage them. Indeed, at one time in the 'twenties I had considered opening an office where it would be possible to obtain professional advice on payment of a fee. It was to be called *The Sons and Daughters Advice Bureau* and would have existed in order to advise children how to treat their parents, whether to try temporarily to pacify or further to inflame them, always with a view to subsequent relaxation. For this purpose, new techniques had to be devised.

Means of increasing nervous tension—in fact the waging of a private cold war—are not difficult to invent. For example in 1923, my sister, my brother, and myself were staying in Munich. By chance this visit coincided with that of our friend Siegfried Sassoon. I had apparently in some way succeeded in annoying him so that, as happened not infrequently, we were for the moment not on speaking terms. Hearing that he was to dine one night at a fashionable restaurant which had a band, I persuaded the conductor to watch me and at a given prearranged signal to strike up the March from *William Tell,* knowing that the strains would go, as it were, to Siegfried's feet and compel him to march in time to them through the whole length of the restaurant to his table in a distant corner. . . . The moment I saw Siegfried enter, I gave the signal to the conductor and we watched the victim march up to his table exactly as planned. After that, it was difficult for him to be so very dignified and in consequence the temperature of the dispute was lowered. Some scheme of the same kind might have worked with my father, too.

It was during the 'twenties, after my father had been vouchsafed the vision of the Phantom Tax Inspector and when, as a result, he was in a rather nervous condition, that I considered using on him one of the two techniques that I had devised for the harrying of Percy Wyndham Lewis, a person also of deeply suspicious nature. The first process I named *The Unexpected Gift* and the second, *The Quick-Change Artiste.* I will now tell the reader how the idea of it came to me as the happy result of a fortunate concatenation of circumstances. . . . One morning I came downstairs and said to my secretary, who was always most co-operative: "I feel just in the mood to send Wyndham Lewis an unexpected gift. . . . I wonder what we could find for him today."

She replied: "I've the very thing for him in an envelope in my bag. It's a tooth, extracted by the dentist yesterday. . . . Here it is!," and she triumphantly produced on the palm of her hand an opalescent molar.

I at once accepted the kind offer: first *(Continued on page 172)*

FISHER—SUDDENLY CONTEMPORARY as any fur around, rediscovered now for its silky depth, spiky softness, rich nut-brown colour—all shown, *opposite*, in a hip-length coat for town-travel-evening. The skins go (and this is a fisher first) horizontally; the above-elbow, deep cuff can be turned down nearer the wrist. By Ben Kahn, of Canadian fisher; also at Blum's, Chicago; Creed's of Toronto. Meyers Make gloves. Contemporary lipstick: Danita Pink, by Dana.



KAREN RADKAI

THE MINK BERET, just about the most offhand whit of elegance this season—a hat to swear by, to salt up an entire wardrobe. It's inexhaustible with wools during the day; in the evening with satin, brocade, or velvet theatre suits. The hat by Sally Victor, of natural dark ranch mink, at Hutzler's; Hudson's; Joseph Magnin.

THE BLACK SEALSKIN SUIT, a sensational treatment of fur used as if it were velvet. This goes anywhere a velvet suit does—and further. The jacket takes off separately with tweeds, the skirt for evening with cashmere sweaters, a satin top. Here, hatted with a miniature bleached white mink box by Sally Victor. Suit of black-dyed Alaska fur seal, by Maximilian; also at Holt Renfrew of Canada. Lipstick, Dubarry's new Debut Pink, young and certain.

HORST







KAREN RADKAI

MINK, PLAYED DOWN: One of the best ways to take mink these days is casually—it's a fur that thrives on a non-reverent approach. Here, offhand as a polo coat, a tailored reefer for town or travel. The notched lapels, back belting, the patch pockets (patching done in horizontal mink), all add to its special nonchalance. By David, of Canada Majestic Pastel Mink. Emme hat; Crown handbag; Coty's Golden Apple lipstick.

POSSUM-PLAYED BERET: We show it soft, slouchy, pancaked on at an eye-shadowing angle—the big fur beret, news this season. Another possibility: the hat has an elasticized edge; when it's set back on the head and drawn down, it fits like a page-boy coif. To wear by day with tweeds or grey flannel; at night with blond velvet. By Sally Victor of grey Australian opossum. Also at Marshall Field; Frost Bros.; I. Magnin.

HORST



The dinner-at-home clothes on these and the following pages are, we think, pretty romantic fare, the real thing without a sentimental line in them. Some are long sleek contemporary sheaths, relaxed as a cat, but they still look dressed, and are dresses—in wonderful unexpected fabrics; for instance, black-and-white Glen plaid. Another handsome idea, a floor-length velvet skirt to wear with any number of evening sweaters, perhaps a glittery one woven with metallic threads and extravagantly cowled, as on the next page. The point all these clothes avoid is the deshabille, too boudoir look that some at-home clothes have. The point they all make is direct allure, whether the evening involves dinner for two or something bigger.

The at-home game: real-life clothes, real people



Mr. and Mrs. John S. Palmer

The Palmers both have, in extraordinary degree, exuberant American good looks—fit, graceful, wide open. "Bud" Palmer, one of the most comprehensive, hard-working sportscasters in television, and a former all-American basketball player, plans to have his own NBC TV show, "Sports Unlimited," starting in January. Mrs. Palmer's yare golden beauty is heightened by narrow, sinuous clothes—this lean unornamented sheath is gold wool, woven with gilt threads, by Goldworm, about $70. Lord & Taylor; Rich's; Joseph Magnin.

HORST



Miss Catherine Cochran

Mr. and Mrs. John Cochran

Evenings at the Cochrans' house on Center Island, Long Island, almost always include a chess game. It's a family preoccupation shared by Mr. and Mrs. Cochran, his sister, Miss Catherine Cochran, and the parrot—improbably named Greenums—who couldn't resist the handsome gold and silver pieces of this superb old Georgian chess set. Miss Cochran, *left*, is wearing a spare, ankle-length dinner sheath of black and white Glen plaid, black buttons down one side; dress by Cabana, junior sizes, $35 at Lord & Taylor. Mrs. Cochran, *right*, wears a glittering silver sweater, ribbed and cowled, with a flamed-orange velvet skirt, slightly full. Sweater by Jantzen, about $18; skirt by Sloat, about $35. Both at Bloomingdale's; Woodward & Lothrop.

Mr. and Mrs. Yul Brynner

The Brynners' game is backgammon, to which they bring a fiercely playful Anna-and-the-King-of-Siam challenge. Asked who wins, Mr. Brynner said, "I do, of course." Mrs. Brynner kept her beautiful head and won that round with silent mettle. Both handsome, worldly nomads, they move incessantly from country to country between films—his newest *Taras Bulba*. Mr. Brynner was recently appointed by President Kennedy to a post as special consultant to the State Department on refugee affairs. Photographed in the New York apartment of Mr. Jay Dorf, Mrs. Brynner wears a narrow black knitted sheath, with jewels by Jean Schlumberger of Tiffany. The dress, by Kimberly, about $70. This, at Bergdorf Goodman; Neiman-Marcus; I. Magnin.



The new dazzle of all-out white, all black

For this year's evenings, a sparkling suit of white brocade with cut velvet flowers, re-dazzled with clusters of embroidered beads. Go-between for the squarish jacket and short skirt: a net overblouse covered with iridescent sequins. By Michael Novarese; at Saks Fifth Avenue; and John Doyle Bishop.



Black velvet evening dress with an elegant starkness of shape, drawing a bead on dazzle by streams of embroidered jet that run, front and back, to the hem of the short skirt. (At the back, these outline a low V.) By Curiel, at Bergdorf Goodman. White kidskin gloves by Dawnelle. Coiffure by Coiffures Americana.

DO YOU THINK YOU'RE



A SNOB?

By Lydia McClean

This is actually one of those loaded questions, of the have-you-stopped-beating-your-wife variety, and you're not required to answer it at once. Instead, grasping Webster's Dictionary (the giant economy size), you may ask, "What do you mean by snob? Do you mean, 'One who . . . imitates . . . those whom he regards as his superiors?' Or do you mean, 'One who repels the advances of those whom he regards as his inferiors . . . one inclined to exclusiveness . . . ?' " The two meanings seem mutually contradictory; yet both are firmly embedded in the same blunt monosyllable.

Is either meaning a timely subject for discussion now? Unfortunately, yes. In this egalitarian age, the age of the Common Man and the Common Market, the New Frontier and Room at the Top, snobbery seems to flourish as never before.

While most people would furiously resent being accused of being the first kind of snob, or Type I, a surprising number of people admit freely, even complacently, to being the second, or Type II kind. Perhaps too freely; for the very recognition of a fixed social order, in which they are superior to some people, may also imply that there are some people who are superior to them.

The fact is that the two meanings constitute between them a sort of behavioural Scylla and Charybdis—a strait through which few people can steer without losing at least a scrape of paint from the sides, however loudly and sincerely they may protest that for them it's all plain sailing. The person who says, and honestly believes, "I'm the least snobbish person in the world," may make a fatal revelation a few minutes later by saying something like this: "One must draw the line somewhere," (Type II), or "The other night at the Governor's, I sat next to . . ." (Type I), or "This party is certainly a mixed bag!" (combination of Types I and II).

The absolute non-recognition of any sort of social order—any hierarchy of birth, money, or worldly position, however attained—is a marvellous state which appears to be perfectly natural to very young children, some eccentrics, and saints, but unnatural and uncomfortable to almost everyone else. "Snobbishness," wrote Thackeray in 1846, "is like Death in a quotation from Horace . . . 'beating with equal foot at poor men's doors, and kicking at the gates of Emperors.' . . . An immense percentage of Snobs, I believe, is to be found in every rank of this mortal life."

Snobbery existed long before the word existed to describe it. Some of the supreme, archetypal snobs in all literature—Sir Walter Elliot in *Persuasion*, Mr. Collins and Lady Catherine de Bourgh in *Pride and Prejudice*, and a marvellous gallery of others—are never referred to as snobs, either by their creator, Jane Austen, or by any other character in the novels they appear in. (Sir Walter's failings are described as "vanity" and "pride," and he himself as a "conceited, silly" man.) One explanation is that the word snob was unknown in its present sense in Miss

Austen's time—she died in 1817; if she ever heard it at all, it was probably as a slang term for shoemaker or cobbler, an antique meaning which is still listed in most dictionaries.

By the 1830's, the word had undergone a mysterious change of significance. Then, the Snobs were a group of young men in London—rather like the "Teddy boys" of London after World War II—who imitated the dress and mannerisms of fashionable young men, the Nobs, or Swells. (There were actually three categories of Swells: the Languid Swells, the Heavy Swells, and the Small Swells, or Cock Sparrows.) When the Snobs copied the Swells' great twirly moustachios, the Swells shaved them off and grew Dundreary whiskers; when the Snobs appeared in short overcoats, the overcoats of the Swells fell to their heels; when the Snobs took up tightly-furled umbrellas, the Swells had to roll theirs to skeletal thinness. As the Swells did no work, were generally well off, and seldom paid their tailors anyway, it wasn't too difficult for them to keep one jump ahead.

But the Snobs pressed on, and in time they acquired wives and daughters who pressed even harder. (Dishearteningly, the most armour-plated snobs of both Type I and Type II seem to be women.) What was more important, they acquired money: for the Industrial Revolution was now well advanced, and on both sides of the Atlantic—in London and New York, on the grouse moors of Scotland, and, somewhat later, the rocky cliffs of Newport—the great upward surge of the New Rich was under way. Its progress in England was magnificently chronicled by Thackeray, in his *Book of Snobs*—originally a series of essays in *Punch*. Amusingly, angrily, at times compassionately, he reported the struggle of the rising industrial families to crash the charmed circle of the hereditary aristocracy.

He was amusing, because their struggles and stratagems were often funny; angry, because he resented the system which forced them into this arduous and humiliating climb, strewn with slights, crevassed with coldness. And it did force them—unless they were content to be provincial nobodies—because the aristocracy not only gave the best parties, but wielded a controlling influence in national affairs. He was compassionate, because he felt that the whole toilsome process was an appalling waste of time, money, effort, and ability, and that it had a destructive effect on the characters of all concerned—both the pursuers and the pursued.

Of the ironclad, unsinkable snobs—those who couldn't be stopped by any number of snubs or cuts, however brutal—he wrote with a curious mixture of distaste and admiration, as one might describe a boa constrictor. He devoted one essay to a "resolute and active" snob named Lady de Mogyns, whose husband, Sir Alured de Mogyns, had been plain Alfred Muggins. She is a superb example of the combination snob—that is, Type I and Type II embodied in the same person: "Her progress in gentility may be traced by the sets of friends whom she has courted, and made, and cut, and left behind her. She has struggled so gallantly for polite reputation that she has won it: pitilessly kicking down the ladder as she advanced degree by degree."

(He adds, "She made her father dine in the steward's room, to his perfect contentment.")

In America, the struggle was considerably less severe. What is extraordinary is that there should have been, in a new and democratic country, any struggle at all. There was no hereditary ruling class to block the upward march of the new merchant princes and their families; monarchy and aristocracy had been swept away in 1776, and the Founding Fathers had ringingly proclaimed that all men were created equal. But it turned out—as on George Orwell's Animal Farm—that some were more equal than others.

In 1830, only fifty-four years after the Declaration of Independence, Alexis de Tocqueville visited the United States; the result, of course, was his famous book, *Democracy in America*. In it, he wrote, "An American is for ever talking of the admirable equality which prevails in the United States: aloud he makes it the boast of his country, but in secret he deplores it for himself; and he aspires to show that, for his part, he is an exception to the general state of things which he vaunts. There is hardly an American to be met with who does not claim some remote kindred with the first founders of the colonies; and as for the scions of the noble families of England, America seemed to me to be covered with them."

Genealogical snobs still exist in America, and probably always will—but their existence, while it is an anachronism in a democratic society, seems a fairly harmless one. At worst they are mildly absurd; at best they perform extremely useful services to the nation. Their interest in their own lineage, whether more or less distinguished, often gives them a keen interest in American history—a subject of glazing tedium to many of their countrymen—and this interest frequently extends to the American landscape, wildlife, and natural beauties. If a single Federalist house or Shaker settlement, a tract of unspoiled marsh or woodland has survived the bulldozer of the superhighway and the housing development, if a single historic oak or wild bird's nesting-ground remains, it is largely due to their efforts. They get little applause for these efforts from anyone but each other; and their cleaning-woman, who dusts the framed letter from Lafayette or the elephant-folio Audubon with a perfunctory hand, would much rather be working for the people next door, who have three cars, a swimming pool, and colour TV.

It is perfectly natural that she should—and she is not alone. For these things, to many Americans, have now supplanted kind hearts *and* coronets as objects of admiration. To these people, in all walks of life, the only reliable yardstick left for judging Status (a sort of Latin word for snobbery) is their possession, and display, of certain material objects—and a framed letter, though it be one of St. Paul's Epistles in his own handwriting, is not among them. Cars (preferably air-conditioned) and swimming pools (lighted from below) *are* among them; so are sunken living rooms; sunken, or raised, patios and terraces; and large, gleaming kitchen appliances of all kinds; so are—but you can probably supply the rest of the list without much difficulty. It varies somewhat from one locale and one community to another, and it also changes constantly—for Newness is often an essential component, and the status symbol that is enviable today may be pitiable tomorrow.

As one British magazine put it recently, "Positive physical objects of a materialistic age are now the social identification marks. . . . A man is known by the lead statue in his garden." If only it stopped at lead statues—but it doesn't, or not here, anyway. The scrabble for status extends to such lengths as Third Avenue apartment houses named after royal hunting-lodges or Imperial palaces; as "estate wagons" whose *(Continued on page 169)*



Right, and opposite: two of Thackeray's own illustrations for his *Book of Snobs*.

The dress that never lets you down

Either of these dresses or any one of their peers on pages 183-185 is the kind of wonderful dress that never lets a woman down, travelling or in town. Making their first appearance in the shops now, these crossroad dresses have a fresh, definite place in fashion, starting immediately under coats; later in the South or in the spring, standing on their own, uncovered. *Near right:* Brown silk tweed, an overblouse with a low slung brown suède sash, and a slender skirt built on a camisole top. This, two-piece, by Nat Kaplan, about $90, at Saks Fifth Avenue, Julius Garfinckel, Halle Bros. *Far right:* White wool sheath with short sleeves, basic and trim as a shirt, but with a lot more potential. It can be jewelled to dinner-and-movie pitch, is shown here as it might look going to lunch, with a Paisley side cloche. Double-knitted wool dress, by Minx Modes, junior sizes, about $25 at Jay Thorpe; Wanamaker's, Phila.; Famous-Barr. Mr. John hat. Shoes by Paradise.









new wave of coats.

This autumn for the first time in U.S. fashion memory, the shops have, as of this moment, a fresh wave of handsome coats freshly designed to be seen for the first time November 1. For the woman whose coat thinking was on the snail side, or the woman who hasn't been thinking coats, the news couldn't be better. *Opposite page:* One of the most confident coat shapes around, strictly fitted in front, narrow back; burnished Scotch mohair-and-worsted tweed speckled green and gold. Toque of badger fur, by Mr. Arnold. Coat by Marquise, about $200. Handbag by Koret. Both, Bergdorf Goodman. Coat: Julius Garfinckel; Neiman-Marcus. *This page:* Nicely understated, a town coat, double-breasted, Empire-waisted; of elegant brown wool faille with a black-dyed beaver collar. The Cossack cap is of black-dyed fur seal, by Sally Victor. The coat by George Carmel, of Anglo wool, at Lord & Taylor; Woodward & Lothrop; Sakowitz.

KAREN RADKAI





new wave of coats, its fashion force continued in these two young individualist coat shapes. *Opposite page:* Trim as a little wool dress, this coat is of black English worsted bouclé, single-breasted, with a spare, welted waistline and moderately flared skirt. Under the manoeuvrable fringed scarf, a round neckline, collarless and wonderful for jewellery or a fur necklace. The fur beret shown here, sable, by Sally Victor. Coat by Bellciano, about $155, at Bonwit Teller; L. S. Ayres; Joseph Magnin. *This page:* Velvet—bright navy blue for afternoon or late day, with a young, firm shape, fitted bodice, and full graceful skirt. The perfect hat for it, a black satin profile beret, this by Mr. Arnold. The coat by Dan Millstein, of Martin's velvet; about $125, at Bonwit Teller; Rich's; Frederick & Nelson. Kidskin gloves by Kislav.

new wave of coats, continued here with these two new beauties riding high on its crest. *This page:* Mink and grey wool, a disarming, worldly meeting in this high-waisted shape with a clean horizontal line under the bosom; the skirt, a gentle flare. The hat, a twist of soft black kidskin, turned as a buccaneer's handkerchief, by Mr. Arnold. This coat is by Frank Gallant, of Anglo wool and natural dark ranch mink; at Altman's; Hutzler's; Marshall Field; I. Magnin. *Opposite page:* Bright navy-blue fleece coat with the dashing arc of a cape; the collar and cuffs deep in nutria. Definitely for the city, it is one of the best wrapped coats this year. It is worn here with a side-turvey beige jersey turban, tied up with a stiff little bow; by Lilly Daché. The coat is by Jablow of Lesur wool; at Bonwit Teller; Kaufmann's; Hudson's; Montaldo's.

KAREN RADKAI



How to feed your Christmas list

Bustard, swan, and the boar's head have disappeared into Christmas Past, but the food delights replacing them in Christmas Present are things to take steps about, now. There's what's to go into the holiday pantry, what's to appear on a succession of holiday boards that start around Thanksgiving, and, best of all, what's to fill, deliciously, the space beside certain names on your Christmas list. The round-up below: pleasant finds in pleasant shops, the owners of which have given their word that on receipt of mailed or phoned instructions, they will deliver to you, or to any other recipient you may designate, quickly. Where postage is extra, it is noted. No note means postage is on the house.

To start with a contemporary of the swan and the bustard as stars on early English Christmas tables, *Fraser Morris and Company, 872 Madison Ave., New York 21,* has Venison Pie. For a similar pie, the forerunner of the modern mince pie, a recipe written back in 1394 suggests "Take a Pheasant, a Hare, a Capon, two Partridges, two Pigeons, and two Conies." The English firm, A. C. L., has approximated that by taking venison, hare, and pheasant, mixing them with sage and spices, and encasing it all in a pastry that really rises. The company has also made up to proper specifications an old Beef Pie. Either pie serves two, comes in a vacuum-packed can; 1 pound, $1.15.

At the same shop are various assortments of presents in interesting containers, to be ordered by name. One of them, "Ambrosia," is a box of six jars of French honey in these pretty flavours—rosemary, acacia, sainfoin, lavender, fir tree, heather; 4¾ ounces each, $6.50. . . . Anyone taken with Greek cookery will appreciate the Baby Eggplants here. Not quite two inches long, each is stuffed with meat and rice and packed in olive oil, to be served, chilled, with drinks and a toothpick, or, hot, with a lamb roast, 1 pound, $.95. Fraser Morris also has those really big Greek Calamata Black Olives, packed in oil and vinegar; 1 pound, unpitted, $.95. . . . A good dessert cheese here is Gourmandise, Emmenthaler cream delicately flavoured with kirsch; $1.95 a pound. Crema Danica, from Denmark, is like a brie; two 6-ounce slabs, $2. All these plus postage.

Strasbourg, where the livers of geese are subject to intense study, means to many the world's greatest *foie gras,* and from that French city to the shop of *Ellen Grey, 712 Madison Ave., New York 21,* are coming again the delicious results of Strasbourg research. *Pâté de Foie de Strasbourg,* Alsace-Lorraine brand, consists of goose and pork liver, minced truffles, spices, and lard. Wrapped in aspic, it could be the first course of some December dinner; 2 pounds 2½ ounces, $5. Another Strasbourg product, whole goose liver with lots of truffles, comes as *Terrine de Foie Gras Truffé* in an earthenware pot; 11½ ounces that will go a long way on small pieces of toast, $16.75. Truffles are handy, too, to stock on holiday shelves—white truffles, for instance, to slice very thin and serve over slender sautéed slices of veal, or over rice; Urbani Carlo White Truffles of Piemonte, from Italy, 1 ounce, $1.95. Postage extra.

Pennsylvania Dutch Pretzels, big beer ones, from the Bachman Bakeries, come with a story attached at *William Poll, 1051 Lexington Ave., New York 21.* The pretzel legend, this story tells, started in 610 A.D. when a monk in Southern France formed strips of dough to represent a child with arms folded in prayer. Baked, they were given to good children who had learned their prayers; 3-pound tin, $6. . . . An exotic honey sampler here offers six honeys from five different countries, orange blossom from Spain, Hymettus and wild rose from Greece, Scottish heather, English clover, and Tasmanian honey; $4.75. . . . Mr. Poll *(Continued on page 182)*

Vermeil—the gilt that outwitted kings

The first meaning of vermeil is vermilion,
a word of which vermeil is a close relative.
The second meaning is what's shown *opposite,*
metal gilded with a rosy vermilion glow by a lovely
process that the French thought up, in
self-defense, long ago, and called vermeil.
(In a crisis, French kings—Louis XV, for instance—
had a way of seizing their subjects' gold
to melt down for the treasury.
Vermeil gave a house a properly prosperous look,
but not being solid gold, it didn't tempt royal
confiscation.) Because mercury that blinded
the workers was part of the process,
the French banned the manufacture of vermeil
early in the nineteenth century;
not much of the original warm glow had been
reproduced until recently when a
safe new process opened the way.
Old vermeil shown opposite: the shears,
meant to stay put by the grape bowl and
the tall, thistle-shaped wine cooler,
made by the celebrated London silversmith,
Paul Storr, the shears in 1816, the cooler in 1811.
These at S. J. Shrubsole. The new vermeil
here (there's more on pages 166-167)
is gilded silver by, and at, Tiffany:
the bamboo-edged plate and candlestick,
the fluted cigarette box,
covered bowl with tray, deep shell ash tray,
and two golden roses delivered in a
greenhouse pot. More costly than silver,
less costly than gold, vermeil has in its favour,
besides its great looks, a plea of "not guilty"
to tarnish and such exciting
cleaning instructions from French connoisseurs
as this: "Can be easily washed in soap
and water, white wine, or champagne."

TOM YEE

VOGUE'S FASHIONS *in* LIVING

What these new dimensions and new markings for cards and letter papers do is expand tradition—not violate it.

Here, the freshest looks going: to order from most good stationers. **Reading down, this page:** the enlarged creamy card* used by Mr. and Mrs. John Barry Ryan III for informal invitations and notes. Below, the overscaled message card used by Michael Greer, and the lighter, smaller card (by Crane) of Miss Jane Grant. The card marked simply with an address is news now for notes; by Crane, at Dempsey & Carroll. The unusually large calling-message card was designed by Cartier for the Duke and Duchess of Windsor, the very small card for Mrs. Harold C. Strong, Jr. When Mr. and Mrs. Valerian Stux-Rybar entertain they use this dinner invitation, reminder, and place card; the monogram with both their initials is new. (Sterling silver frog, Tiffany; sterling silver letter opener, Cartier.) **On the opposite page, top:** three New York house papers, meant for anyone in the house. The paper of Miss Margaret Case is formal but new in air weight; that of Mrs. Albert Lasker, smaller, heavier, freshly marked in pale blue. New, too, the vertically folded house paper for notes. (The gold-shell clock, Jean Schlumberger for Tiffany.) The three house cards here are postals, require no envelope. At left, the country card of Mr. and Mrs. Robbins Milbank, with directional signals for guests. The white card (made by Eaton, at Altman's) belongs to Mr. and Mrs. Robert McCormick; the square blue Eaton card, to Mrs. Norbert McKenna. The gold-plated pen and pencil: Schaeffer's White Dot III. *(Continued on page 165)*

*EVERYTHING SHOWN, APPROXIMATELY 3/5 ACTUAL SIZE.

TOM YEE

MICHAEL GREER

JANE GRANT

120 EAST SEVENTY-NINTH STREET

230 EAST FORTY-NINTH S

The Duke and Duchess of Windsor

Mrs. Harold C. Strong, Jr.

Mr and Mrs. Valerian Stux-Rybar
request the pleasure of
company

This is to remind you that
Mr. and Mrs. Valerian Stux-Rybar
expect you for
on at o'clock
4 East Seventy-second S

550 PARK AVENUE

29 BEEKMAN PLACE, NEW YORK

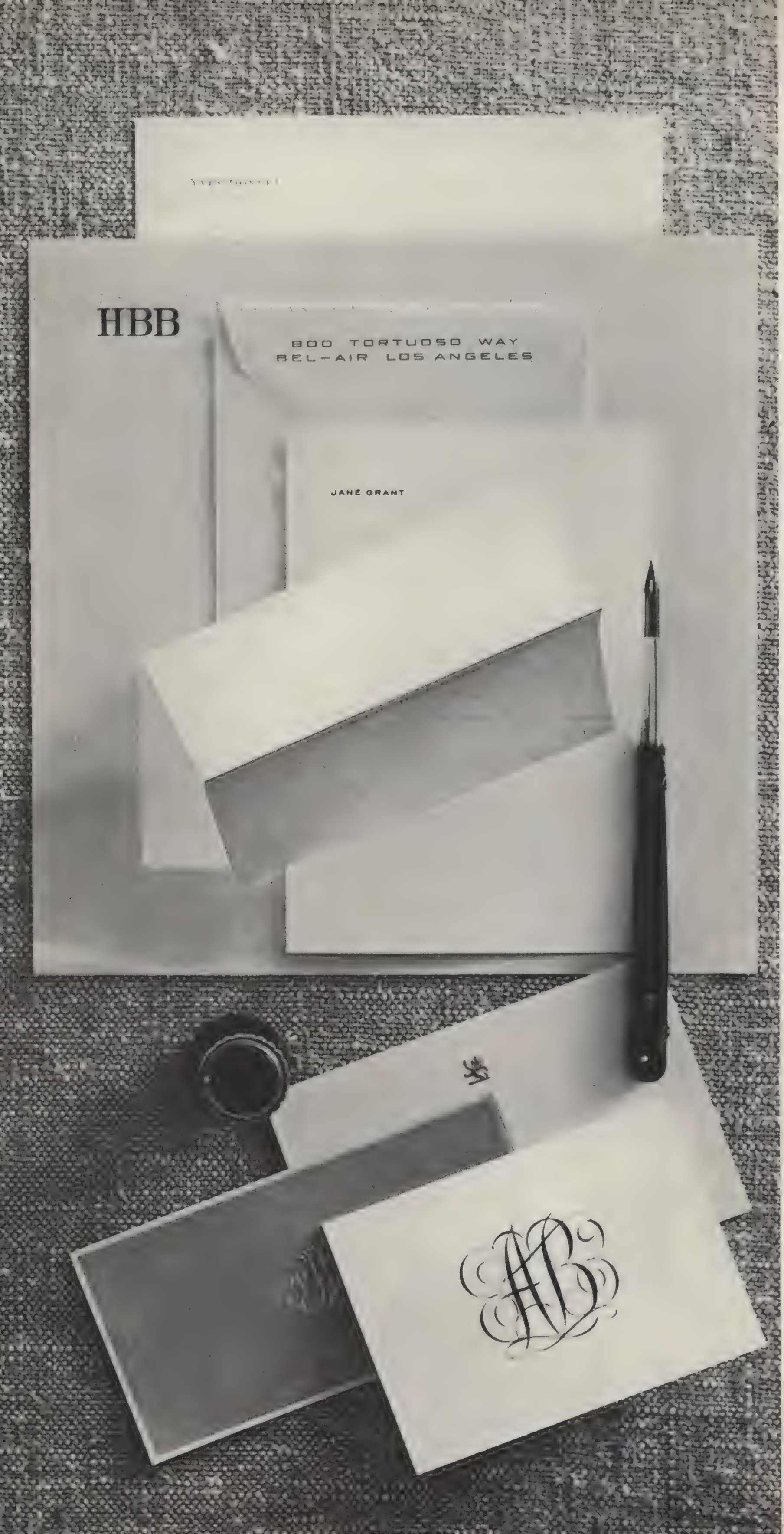
79 EAST SEVENTY-NINTH STREET

830 PARK AVENUE



One Beekman Place


VAN ALEN AVALON NEWPORT RHODE ISLAND
ZASROC
FARAWAY
OLD MILL LANE
TAMFORD, CONNECTICUT



Here, more fresh new looks in more letter papers.

At far left, four fresh country house papers. Mr. and Mrs. James Van Alen use engraved airmail pads, a favourite new plan for anyone who moves from place to place; each sheet is engraved just below a centre line, to be torn off and folded on that line. Another airmail house paper: the outsized single sheet of Mrs. Loel Guinness. Pale-grey edged in white, the paper has, engraved in darker grey, the house name, telephone number, address. The large block pad shown here may be engraved to order; each sheet is totally opaque, unusual for airmail paper. On the heavy paper used by Mrs. Sidney Lumet in her Connecticut house, the news is: the dark-blue border, the device—it might be a monogram, a crest, or an insigne—engraved on the upper left corner. (The 1779 English silver wax jack and the revolving seal: James Robinson.) **On this page,** seven of the newest looks in writing papers. Reading down, the heavy formal paper of Yves Gonnet, engraved in small pale grey letters so discreet as to be almost miss-able; the beautiful square single sheet, from Bergdorf Goodman, used by Mrs. James Barnett; the heavy, vertically-folded paper of Miss Jane Grant; and, new for men, note paper engraved below a horizontal fold, this one by Tiffany for Philip B. Frere. Among the three small note papers, that with a crest is the most formal; the elongated monogrammed card is new for informal invitations. The white card monogrammed in blue is—a first-time-ever idea—ready to buy: Crane makes the paper, E. Errett Smith, Inc., engraves it, in hundreds of combinations. (The jewelled jade pen and jade and carnelian seal, by Fabergé at À La Vieille Russie.)

TOM YEE

THE SOLID PRESENT: 25 TO SHINE WITH



Twenty-five softly shining ways—here and on the next page—to reflect joy from a silver-lover's eyes. Some of the pieces here reproduce the unbeatable work of long-ago silversmiths, some were designed just this year, may be reproduced hundreds of years hence. All come in sterling silver, a few, in addition, in golden vermeil. Prices start at $6.50 and go on to $330, a good investment in any case for, like the Big Dipper, the big silver present glows on forever.

1. Small teakettle with a detachable inside strainer, a copy of a kettle that used to hold some of the tea in China. By Allan Adler, 4½" wide. $330, Marshall Field.

2. A copy of a George I taperstick, 4½" high. $30, Robert Ensko.

3. Oval vegetable dish, 11" long. By Reed & Barton. $85, Altman's; Marshall Field.

4. Three for the seasoning: a jade salt dish, silver spoon, and a companion cylinder of silver for pepper. By Allan Adler. $22, Marshall Field.

5. To enhance an ice, wafer mints, or, as here, a covey of carnations: this pedestalled sherbet cup, square-based, 4" across. $34, Georg Jensen.

6. A scaled-down reminder of the huge silver charger presented to Elizabeth I to celebrate the English victory over the Spanish Armada. This to be used as an ash tray. $13, Robert Ensko.

7. Charles II teapot, coffeepot, chocolate pot—as Alice asked, "What does it call itself, I wonder?" A reproduction, 6¾" high. $125, Robert Ensko.

8. A Queen Anne reproduction that in that queen's time was sometimes called a waiter: tray with scalloped rim, bracket feet. $130, Robert Ensko.

9. To box cigarettes or caddy tea, an oval of silver with a pineapple finial on its hinged cover. $50, Georg Jensen.

10. A block of silver with a ribbed base, a cedar-lined cigarette cupboard; 6¾" long. $115, Cartier.

11. The knife and fork, "Vision," a design that flows like molten silver and won an award in The International Silver Company's recent Design Competition. A 5-piece place setting comes in a storage box. $50, Marshall Field.

12, 13. "Etruscan" bowl and candlestick, both in vermeil, both incised with the Greek key design. The bowl, 10" long, $210. The candlestick, on a black marble base, $100 a pair. By Gorham. At Black, Starr & Gorham; Marshall Field.

14, 15. The cup and covered dish—gold-dusted vermeil copies of Napoleon's campaign service—come now in a reproduction of his tooled leather campaign kit. Cup, $160; dish, $298. Christofle; Marshall Field.

16. For chutney, sugar, fake sugar, jams—small silver dishes, each with silver spoon, amber-coloured enamel lining. Each $22, Georg Jensen.

ALL PRICES INCLUDE TAX

TOM YEE

To a woman and her house, more solid compliments, all sterling silver.

17. The piecrust-edged round tray, here mirroring some of its silver neighbours, was inspired by a salver that won fame, about 1737, for its English designer, Robert Abercrombie. This one by Lunt, 10" across. $65, Macy's.

18. Fine, fluted underpinning for fruit, a salad, or a spray of green leaves: a Danish silver bowl, 9" diameter. $240, Georg Jensen.

19. A jug that a number of things will look prettier in—cream, roses, or the fruit juice on the drink table. By Reed & Barton, 3" high. In a set with companion sugar bowl, $32.50, Macy's.

20. To cheer on a calorie-counter, this exquisite saccharin bowl, 1" high and lined with brilliant turquoise enamel, comes with silver tweezers that have a single purpose: to grasp those pellets. By Towle. The set, $6.50, Altman's.

21. A twined-silver jelly or relish spoon with a clever bowl, engineered for the better scoop-up. By Celsa. $9, Black, Starr & Gorham.

22. To cup a flower or candle, 7½" of silver that works equally well as a bud vase or candlestick. By Wallace. $13 a pair.

23, 24. For vegetables, a serving trio which can go separate ways. The two dishes, curvy squares with rounded corners, $50 each. The tray, 10½" long, $65. Georg Jensen.

25. This wood-handled silver sauceboat sails without peril, because of its heavy gauge, over a flame or an electric burner, to bring melted butter, gravy, or sauce *bigarade* hot to the table; 4½" wide. $75. Christofle.

ALL PRICES INCLUDE TAX

TOM YEE

DO YOU THINK YOU'RE A SNOB? —NEW WAYS TO TELL

(Continued from page 151)

estate comprises all of a quarter of an acre; as overstuffed meals in absurdly high-priced restaurants, ending with gross overtipping of a headwaiter who has been, if not downright rude, at least cool and supercilious throughout. On another level, it may extend to marvellous paintings bought by people who never look at them, or riding lessons forced upon children who are all but allergic to horses.

It also extends, often, to the installment plan, the bank loan, or the authentic Georgian desk full of unpaid bills—for status-seeking is basically a form of Type I snobbery, and it is expensive. Type I snobbery always has been: witness the wretched Veneerings, in Dickens' *Our Mutual Friend*—or Thackeray's unfortunate friends the Pontos, who could have lived so pleasantly on a thousand pounds a year, if only Mrs. Ponto hadn't been such an awful snob. (Type II snobbery, by contrast, is absolutely free—it costs nothing to *feel* better than other people. It's trying to look better, live better, entertain oftener, or travel more than they do that tears it.)

Somewhere between, or possibly outside both of them, are a few floating categories of snobbism that may be worthy of a brief examination:

Cultural Snobbery. This can involve anything from truffles to first editions; from vintage wines to eighteenth-century drawings; from harpsichord recordings of early music to very advanced jazz; from Lowestoft to wood-burning fireplaces in the city that "really work" (and how! They burn up a bagful of logs in an hour). There's nothing wrong with any of this—quite the opposite. What differentiates the Cultural Snob from the cultivated person he is imitating (and, perhaps, slowly becoming), is that the c.p. doesn't take all these trappings of the Good Life too seriously. The C.S. does. The recordings are too loud, the fire too hot, and there are just too many herbs in the salad.

Child-Centred Snobbery. Unable or unwilling to compete themselves in the status sweepstakes, the C.-C.S. parents force their children to do it for them—often deluding themselves that they are "doing everything for the children." What they are actually doing is imbuing them with all sorts of expensive tastes they may never be able to indulge; neglecting to teach them any useful accomplishment; and constantly expecting more of them than they can, perhaps, perform. A nice, hard-working, but not-very-bright boy is expected to be the head of his class; a shy, near-sighted little girl is expected to be a popular dazzler; a poorly-coordinated child of either sex had better be good at tennis, or else. The children are never enjoyed or appreciated for what they are—they must constantly try to outdo someone else's children who may have an entirely different set of attributes. Only thus can parents afflicted with child-centred snobbery triumph.

Area Snobbery. The victims of this affliction are paying too much rent—but they can't possibly live anywhere else. If they lived north of X Street, or west of Y Road, it would be too far from the children's school, or the husband's business, or unfeasible for other reasons. Many of these reasons may be perfectly valid—but none of them happens to be the real reason. The real reason is that they wouldn't be caught dead there themselves.

Reverse Snobbery. This takes many forms—some amusing and refreshing, some at least mildly irritating. The Beatniks, with their elaborate avoidance of conventional clothes and conventional pursuits (such as earning a living), were an example of reverse snobbery. A newer example is the high-minded hostess who invites *only* members of minority groups or underdeveloped nations to her parties (some of her friends would have enjoyed meeting them, too). The man who, invited on a sailing weekend with New England friends, carefully soaks his new dungarees in Clorox ahead of time to age them, is a reverse snob; and so, perhaps, are some New Englanders themselves, male and female, whose dungarees (and sneakers) need no artificial ageing—they are in shreds.

Counter-Snobbery isn't the same as reverse snobbery—it isn't the same as snobbery at all. It is, gloriously, just the opposite. Children and saints, as has been pointed out, are the natural

(Continued on page 170)



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DO YOU THINK YOU'RE A SNOB? —NEW WAYS TO TELL

(Continued from page 169)

counter-snobs, because they don't even know that snobbery exists. But there are counter-snobs who do know it exists, and simply can't be bothered—and they are people to treasure always. At the counter-snobs' houses, you may sit on antique French chairs and eat fillet of beef, or you may sit on orange-crates and eat tunafish casserole; you may listen to delicious music after dinner, or help give the baby a bath—but you always have a good time and generally stay too late. Counter-snobs have no axe to grind; they aren't trying to keep up with anybody; they don't feel either better or worse than anyone else. They enjoy life—and other people enjoy it, too, in their company, and sometimes wonder afterwards exactly *why* the evening was so much fun.

Some of the most appealing and adored characters in literature are (not by coincidence) counter-snobs: Pierre, in *War and Peace;* Trollope's *The Warden;* Elizabeth Bennet in *Pride and Prejudice* (who but a counter-snob would have turned down Mr. Darcy the first time?); Huckleberry Finn; Mr. Pickwick. Baucis and Philemon, in the Greek legend, are, of course, counter-snobs—they entertained the visiting gods as well as they could, though the visitors appeared as beggars. Two more recent nominees might be Shaw's Professor Henry Higgins, with his tossed-off remark, "The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls"; and Auntie Mame, with her clarion cry, "Exclusively what and restricted to whom?"

A counter-snob is what a snob is not. What a snob *is* was defined once and for all by Thackeray, at the conclusion of that *Book of Snobs* which he may have hoped—vainly, as it turns out—would, by exposure and ridicule, cause snobbery to wither away forever: "You, who despise your neighbour, are a Snob; you, who forget your own friends, meanly to follow after those of a higher degree, are a Snob; you, who are ashamed of your poverty, and blush for your calling, are a Snob; as are you who boast of your pedigree, or are proud of your wealth."

As a cue for the answer to the question at the beginning of this article, this definition by Thackeray could hardly be improved on.

OUTSPOKEN PERFUMES —STRIKING OIL

Cropping up everywhere: the bath perfume, a whole new breed of fragrance. To a scent, bath perfumes are now unequivocably outspoken, like the newest of the non-bath sort. They're hybrids really, and they're concentrated; they pack more punch (in an olfactory sense) than a bath oil, have more oil than a perfume. How to wear them: smoothed on at the pulse spots, the smoothing done when you're fresh from the bath or shower, while the skin is still warm and receptive. Because bath perfumes are oil-based, and they're absorbed into the skin like a night cream, they have a penchant for lingering. Newest of the genre: Myrurgia's Maja Perfumed Bath Oil; Lilly Daché's Parfum pour le Bain; Strategy, by Mary Chess; and Bath and Body Perfume, by Frances Denney. All of these are warm and sultry mixtures of flowers and spices. Launched within the last few months: Voulez-vous Skin Essence, by D'Orsay; and Ecco Bath Profumo, by Princess Marcella Borghese. Evyan has also recently translated several of its well-known fragrances into this new form. Bath perfumes, by the way, can be spilled into the tub like a bath oil, but most of them are also buyable—in the same scents—in the less-concentrated, bath-oil form.

Carrying the trend one step further, Germaine Monteil has translated a bath perfume into a spray. Called Royal Secret Luxury Mist, it's lighter than the weight of the name, and lighter than the matching bath perfume, but more intense, silkier than a toilet water or cologne. It might be used in tandem with the bath perfume—the latter, to establish an all-day fragrance base, the mist whipped on from time to time for touch-ups.



A HANDFUL OF R'S

(Continued from page 111)

But, following the deplorable tendency by which one is drawn to evil, I found myself returning to the pursuit of words which, rearranged, become not less but more horrible: tord, a shocking word which is merely trod misspelled; girp, a word sounding like one of Lord Dunsany's weird, rotting, Oriental characters, that hides behind the vigorous syllable grip; pirg, a word I can hardly bear to think of, suggesting as it does a soft, white woman with porcine features and sluggish eyes, and anything, I'm afraid, but a prig. Then there is cirsp, which seems to describe criminals, not cornflakes—unless you want to speak of cirsp cornflakes, which would be what criminals might eat; forg, which means an unhealthy, grey-faced man with a three-day beard and bad breath, instead of a nice clean frog; and there is also girm, which, behind the already grim word grim, secretes a still profounder horror.

After an hour of this I paused, exhausted. The principle of the thing, I realized, is that of the Rorschach test; a rearranged word with no dictionary definition is, like an inkblot or a modern painting, a sitting duck for whatever unconscious associations, horrible or cheery, you choose to deposit upon its meaninglessness. At my sudden vision of the whole of Webster crammed for me with secret, subjective effects hiding behind decent real words, I felt rather ashamed of myself, and got up from my desk to go downstairs and make myself a drink. As I took a first sip of the whisky, I told myself, not for the first time, but for new reasons, that it doesn't do to go mucking around with the English language. It's beautiful the way it is, I told myself. If the advertising men and the military would keep their hands off it, it would be well; and I swore to myself, as I took another sip, that I would quit the silly game of rearranging consonants I had indulged in for the past hour; scaring myself, like a child, with fantasies.

My husband came in just then, and went over to the little bar table to fix himself a drink. "How was the trip to Brackenwood?" he inquired, coming over and sitting down opposite me, by the hearth. "Old place seem about the same?"

For a moment my mind automatically played with the name he had uttered. Moving its r to make Barckenwood seemed to make no difference in it at all. "Well," I said, "I think they're having some trouble with delinquency there, these days."

"How's that?" my husband said, setting down his drink.

"It seems there's been considerable infarction of the rules," I said, watching him closely.

To my great satisfaction, he turned pale.

JEWEL SIGNATURES— COLLECTED WORKS

(Continued from page 108)

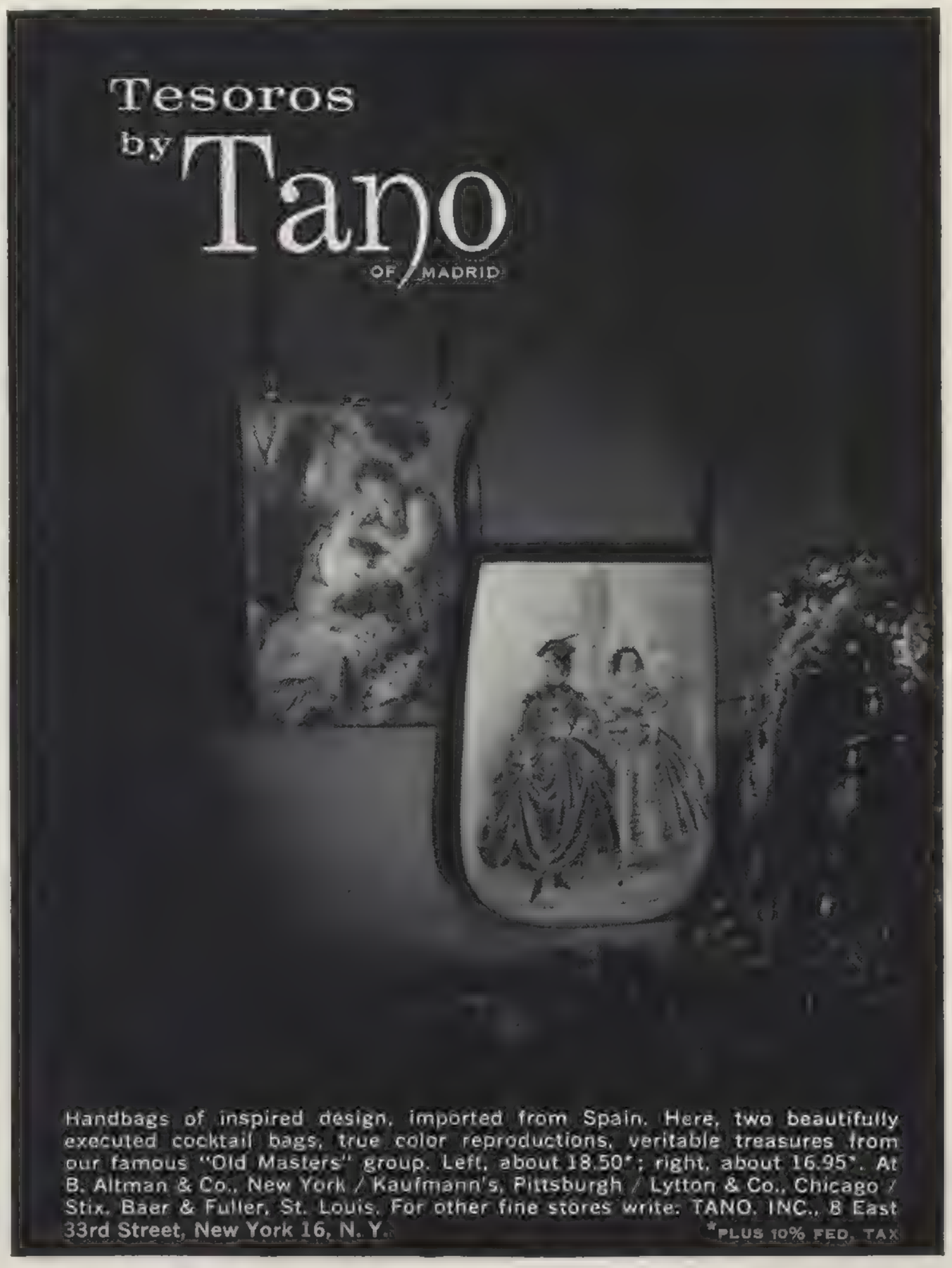
across the way.) His work combines the realistic with the slightly fantastic in a personal mélange of nature. The inspirations for Schlumberger jewels are often derived from his library—from books on natural history, medicinal plants, tropical leaves, or tapestries. His jewellery has remarkable sculptural depth, and he was one of the main forces behind the revival of enamelling, of once-neglected stones—the amethyst, the tourmaline, the aquamarine, the turquoise—and of gold mounting for diamonds. The present show is a loan exhibition, for the benefit of the Newport Preservation Society. It will continue until November 11.



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TO MANAGE PARENTS . . .

(Continued from page 138)

I wrapped the precious object in cotton wool and next placed it in a cardboard box, which had contained a watch, was of a pale shade of lilac, and bore on the lid in gold lettering the famous name of Cartier. I then added a card I found lying on my desk, and which had printed on it the legend:

With Sir Gerald du Maurier's Compliments

(It must have reached me, I think, accompanying an appeal for some charity connected with the stage, and affords another instance of the folly of throwing anything away—you can never tell when the most improbable article may not come in useful.) The whole surprise packet, after it had been wound in layer after layer of rustling tissue paper, was then encased in sober brown paper, on which was pasted securely a label bearing Wyndham Lewis's name and address in typescript. Finally, when all this had been accomplished, it was posted to him from the G.P.O. . . . The essence of the Unexpected Gift is the artful combination of unrelated objects.

I tried to think of some equally exciting present for my father, but no inspiration came.... Perhaps the second technique I had invented, known as *The Quick-Change Artiste,* could be more easily applied.

There were turns—now I fear defunct—still lingering in the superb music hall programmes of those days, announced as being performed by Professor So-and-So "the Quick-Change Artiste." Dapper and clean-shaven, a man would walk onto the stage, empty except for one piece of furniture, a cross between a desk and a table, and bow to the audience: when the applause had died down, he would explain that his first impersonation would be of Gounod. He would then turn his back on the auditorium and go to the table, as we will call it, where his fingers would move quickly among a collection of wigs, false noses, and looking glasses; having transformed himself, he would whisk round to the audience, at the same time striking a supposedly characteristic attitude, such as, in this instance, holding a conductor's baton as if about to launch on the world a new masterpiece.

This portrayal was greeted with rapturous applause, though in spite of the reception the artiste had won, he had not, I apprehended, the slightest conception, any more than I had myself, of what the composer had looked like in real life. When the clapping had died down, the performer would announce his next impersonation, which was nearly sure to be of the Abbé Liszt, an item that appeared in such turns, as did that of Gounod, to be almost obligatory....

Indeed, the imitations given by quick-change artistes were almost always the same, and it was difficult to grasp what principle of selection governed their choice, except that a lot of hair on head and face made the impersonation easier. The repertory generally included, in addition to Gounod and the Abbé, Charles Dickens and some of the following: Zola, Mr. Gladstone, Lord Tennyson, Bismarck, and, to finish up with, W. G. Grace, wearing a round cricket cap and carrying a bat. (This last was a certain favourite.)

It will have been noticed that those who were impersonated, all belonged roughly to the same period, then the recent past, and were seldom earlier than the Emperor Napoleon the Third or later than President Kruger (Oom Paul, always such a great target for fish heads, where they were in supply). Most of these figures, in short, belonged to the limbo of those who had died some thirty years before, and though in life they may have looked immensely distinguished, the mimicry of them seemed now to bring with it a whiff of Madame Tussaud's Chamber of Horrors, and to declare their relationship to the wax effigies of Doctor Neil Cream or of Charley Peace—who, we may recollect, was himself a quick-change artiste, adept at totally

changing his appearance in the shortest possible time.

It will be appreciated that my father would have been astonished if, his gaze wandering from the Phantom Tax Inspector on the roof of the next-door house down to the drive, he had suddenly beheld there the apparition of Gounod, and hurrying in to fetch Robins or Henry to look at the startling new arrival, had returned in the space of two minutes only to find Mr. Gladstone in his stead or the Abbé Liszt. The prospect of his reactions would be fascinating—so alluring, indeed, that it was difficult to banish the idea: but there proved to be too many practical difficulties to its fruition.

Quick-change artistes had already become very rare and those who still existed were old, and age has little liking for adventure, as we are frequently informed, so that the idea of hanging about all day under the damp shelter of umbrageous trees, and then meeting with an uncertain reception at the end of it, did not appeal to them. Moreover, if they agreed to perform for a day, they must be paid, they insisted, for a full week's engagement. . . . We had therefore to remain content with the Phantom Tax Inspector.

THE LITTLE-EVENING MAKE-UP

(Continued from page 114)

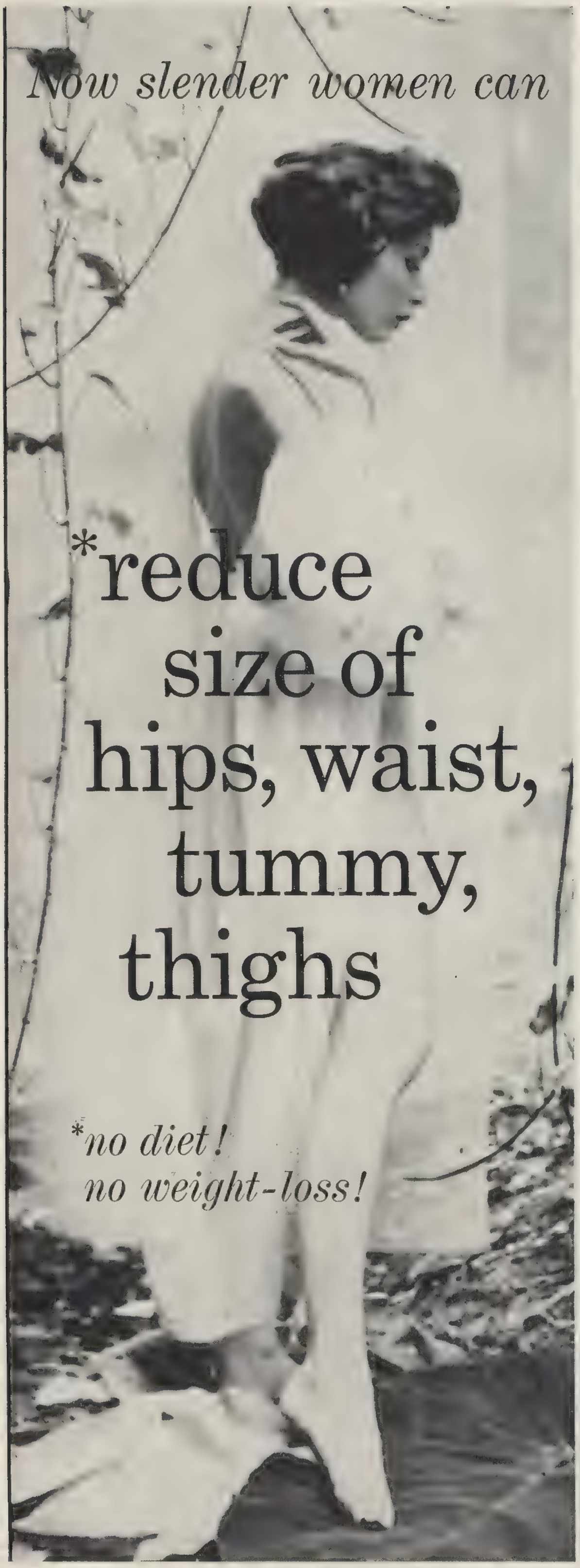
cream forms, and in beige-pink flesh tones that are so delicately tinted as to be practically foolproof—one really *can't* get an obvious effect. These are meant to brighten the corner where they are, add highlights, and provide a certain amount of discipline for facial peccadillos. A narrow face gets an illusion of more width by far-out rouge that's blended to the temples; a too-broad cheekline is bettered by rouge that stays nearer mid-face; an anywhere-near-oval face can simply apply it to cheek-puffs. Still on a pre-powdered face, lipstick gets its first coat, and a blotting. The shape of the mouth, now, should be soft with natural-looking curves, no hard points. Lipstick can be corrective if a mouth is too small or too wide, but even correctiveness can be overdone—sometimes a little non-conformity here can provide a face with the individuality that makes its fortune. Also pre-powder, darken eyebrows with a brush and liquid liner or mascara (this takes some practice but is worth it in smearlessness), or a pencil. New thin-line lipsticks are good for outlining, and filling in, a mouth-shape; these, good news for the women who never got along well with a lipstick brush.

After all this, a thorough powdering acts as a fixative, sets everything that's been done so far. One of the new transparent shades is a good idea for evening—if a fluff more is added later, it won't build up into stronger colour. Once powdered, the face needs retouching at these important points: the coloured-grease eye shadow can be intensified, and set to last longer, by a coating of new powdered eye shadow in the same shade, and kept in the same crease-area of the eye. (The powder idea is a way to ward off the little cracks that grease shadow might form, when melted slowly over a warm eyelid.) Eyebrows can be brushed of surplus powder, perhaps given a final alignment with a pencil. Now is the time for some liquid eye-liner in lash colour, applied in a fairly narrow line at lash edges; this form of eye make-up is the most durable of all, has been known to stay put with the loyalty of a Terhune collie. Mascara finishes the eyes, should be applied well into the lashes, not just at the tips. This, too, is put on lightly—eyes shouldn't wear beads. Lipstick is re-applied over the powder; the layer of powder between the first and second coat helps lipstick to hold its line, discourages its tendency to eat and run.

For even more make-up longevity, this tip from mannequins and actresses: a final all-over patting with a sponge or cotton square that's been dampened with water, squeezed to practically dry. This relieves a powdery look, helps to amalgamate all the make-up stages into one devastating—and, again, more natural—effect that last s as long as the party.



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MODERN POETRY

(Continued from page 125)

poetry; it is not at all surprising to find another New Jersey poet both influenced and sponsored by Williams: the by-no-means untalented Allen Ginsberg, on whose coattails (though he does not wear a coat) a number of worthless poetasters are now trying to hitch a ride.

A city poet in quite a different sense is E. E. Cummings. Best known as a poet of love, of protest, as the scourge of the Establishment, as an innovator in syntax and typography, he remains, above all, one of the perfect exponents of the lyricism that can be squeezed from metropolitan existence. Just as the city is made up of contrast—mediaeval cathedrals, skyscrapers, crumbling tenements—so the pathetic and the biting, the romantic and the bitter, the radical and the conservative, jostle one another in Cummings' verse:

the hours rise up putting
off stars and it is
dawn
into the street of the sky
light walks scattering
poems

on earth a candle is
extinguished the city
wakes
with a song upon her
mouth having death in her
eyes

and it is dawn
the world
goes forth to murder
dreams....

Again, only a city poet could have written the love sonnet beginning: "my girl's tall with hard long eyes...." Whether he annihilates, in four lines, a popular anthologist, or, in another few lines, makes mincemeat of the American tourist in Europe, Cummings has the city wit's coruscating satirical gift. At his most original, he can combine lyricism and satire. Watch it in the brilliant "she being Brand-new," in which the seduction of a girl is evoked in terms of breaking in a new car; watch it in such a typographical orgasm as:

seethe firm swirl hips whirling
climb to
GIVE
(yoursmine mineyours yoursmine
!
i ( ) t)

In England, the poetry of cities is generally the poetry of London. Between the wars, the social and cultural hierarchies of London produced a group of poets characterized by an intense interest in political issues, by an almost despairing search for spiritual values, and by a committed cosmopolitanism. The four main poets of this orientation are W. H. Auden (now a naturalized American), C. Day Lewis, Louis MacNeice, and Stephen Spender. Auden is a poet so great and various that it is impossible to fit him into categories. One might call him a mediator between Christ and Freud; one must also note that he is a poet of long, often witty, speculative poems, of sophisticated, epigrammatic takeoffs, of fine biographical poetry, of incisive verses about the nature of art, and of short, flawless lyrics about the difficulty of loving and living. Brief quotations do injustice to such infinite variety: Auden is not only urbanely urban, but also a citizen of the world. Let me quote instead from MacNeice, yet to be recognized as one of the finest English lyricists. Here is a stanza from "Prayer Before Birth":

I am not yet born;
forgive me
For the sins that in
me the world shall
commit, my words
when they speak me, my thoughts
when they think me,
my treason engendered by
traitors beyond me,
my life when they murder
by means of my
hands, my death when they
live me.

The two great poets of love and death—the eternal themes—are the American John Crowe Ransom and the Britisher Robert Graves. Ransom has chosen to preserve very few of his poems; T. S. Eliot, whose forty-three collected poems are often thought to be the slenderest output from any major poet, is beaten to it by Ransom with his forty-two. Ransom adds one other major theme to the basic pair: the passing of gentility as embodied in the old South. Unlike that other distinguished Southern poet, the late John Peale Bishop (now undeservedly neglected), Ransom is acutely parochial, but he understands his bailiwick so minutely and deeply that his insights become as universal as Faulkner's. Ransom has written

the most powerful American poem about the inability to love, "The Equilibrists," as well as a number of scarcely less remarkable lyrics, one of which begins:

Here lies a lady of beauty and
high degree.
Of chills and fever she died, of
fever and chills,
The delight of her husband, her
aunt, an infant of three,
And of medicos marveling
sweetly on her ills.

For either she burned, and her
confident eyes would blaze,
And her fingers fly in a manner
to puzzle their heads—
What was she making? Why,
nothing; she sat in a maze
Of old scraps of laces, snipped
into curious shreds . . .

Graves, like Ransom, is a master of that blend of sweetness and strength, melodiousness and toughness, of which great lyrics are made. Graves plays off love and death against a backdrop of myths even more ancient than those of Greece. At the basis of those myths is the worship of a supreme goddess, the enthronement of the cruel, ineffably enchanting woman before whom the male must first bow down in love, then lie down in sacrificial death. Graves's technical mastery is apparent in a poem like "Counting the Beats," whose rhythm is its own best metaphor. The poem ends:

Where shall we be,
(She whispers) where shall we be,
When death strikes home,
O where then shall we be
Who were you and I?

Not there but here,
(He whispers) only here,
As we are, here, together, now and
here,
Always you and I.

Counting the beats,
Counting the slow heart beats,
The bleeding to death of time in
slow heart beats,
Wakeful they lie.

In such poets as Ransom and Graves, no matter how complex and excellent their intellectual equipment, emotion predominates. In others, sheer cerebration outweighs everything. It is appropriate that the most intricate and difficult poet today (now that Wallace Stevens is dead) should be William Empson, one of the begetters of the New Criticism.

Still other poets stress the nightmare activities of the psyche, the orgies of the subconscious. One of the best of these poets is the American Stanley Kunitz. Although Kunitz has other veins, he is most effective in this one—as in "The Thing That Eats the Heart," an admirable poem in which the last two stanzas run:

It pounces in the dark,
all pity-ripe,
An enemy as soft as
tears or cancer,
In whose embrace we fall,
as to a sickness
Whose toxins in our cells
cry sin and danger.

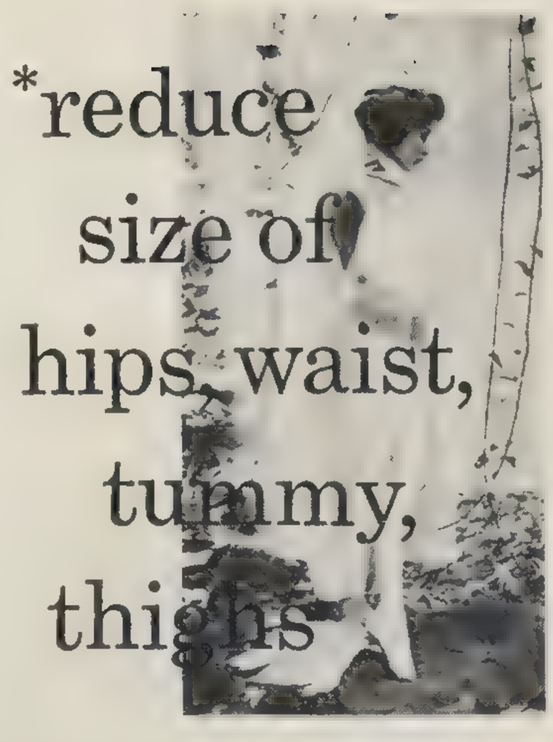
Hero of crossroads, how
shall we defend
This creature-lump whose
charity is art
When its own self turns
Christian-cannibal?
The thing that eats the
heart is mostly heart.

Not unlike Kunitz, but more direct, Louise Bogan is possibly the best American woman poet writing in a field that includes strong contenders. Although she has published relatively little verse, almost all of it is of a pure, supple, slightly devious lyricism, stunning in both senses of the word. A feminine sensibility is wedded here to a masculine firmness, and verses such as these from "Cassandra" are born:

Song, like a wing, tears through
my breast, my side,
And madness chooses out my
voice again,
Again. I am the chosen no hand
saves:
The shrieking heaven lifted over
men,
Not the dumb earth, wherein they
set their graves.

War is traditionally a catalyst of moving poetry, and World War II was no exception. But the fine poetic voices heard above the shooting are often silenced by death, and no less often by survival. Britain lost two of her most promising poets, Sidney Keyes and Alun Lewis, in the fighting; the gifted Australian, John Manifold, petered out in the peace. Henry Reed, who in "Naming of Parts" wrote one of the greatest poems of any war, in peacetime produced only one noteworthy poem, a parody of Eliot—remarkable, but after all a parody. The most important American war poet is Randall Jarrell, whose talent was by no means a war casualty. Indeed, his work has improved over the years of peace. Many objections

(Continued on page 178)



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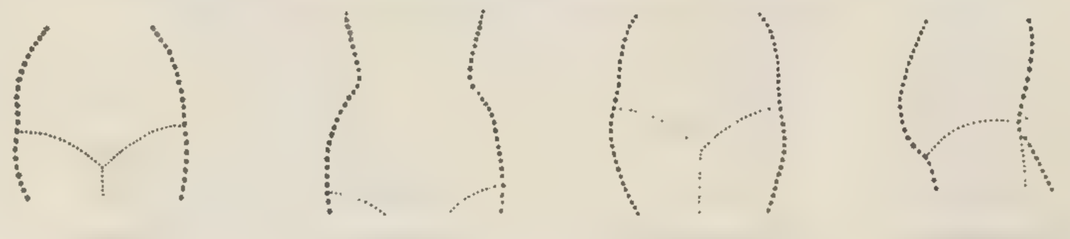
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MODERN POETRY

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can be made to Jarrell—that he is prolix, prosaic, cocky, sentimental—but in the end he remains one of the few poets of his generation with several strings to his instrument. Moreover, he is able to sustain a long poem, and he continues to learn and develop. One of his early poems, "90 North," ends:

I see at last that all the knowledge
I wrung from the darkness—that
the darkness flung me—
Is worthless as ignorance:
nothing comes from nothing,
The darkness from the darkness.
Pain comes from the darkness
And we call it wisdom. It is pain.

Here are two lines from a later poem, "A Girl in a Library," full of that Jarrellian wryness that is never far from tragedy:

And yet, the ways we
miss our lives are life.
Yet . . . yet . . .
to have one's
life add up to yet!

After World War II, when in England Dylan Thomas's orgiastic fusion of nature and self was in the ascendant (and those who liked their poetry calm sought refuge in Edwin Muir), there emerged in American poetry the two most imposing men since Pound, Eliot, Hart Crane, and Stevens: Robert Lowell and Richard Wilbur. Lowell is distinguished by a savage visionary quality, reaching back through Crane to the Old Testament prophets. Sometimes apocalyptic, he is generally restrained by a discipline learned from Ransom and Frost. At his best, Lowell is magnificent, as in this stanza from "Mr. Edwards and the Spider":

On Windsor Marsh, I
saw the spider die
When thrown into the
bowels of fierce fire:
There's no long
struggle, no desire
To get up on its
feet and fly—
It stretches
out its feet
And dies. This is the
sinner's last retreat;
Yes, and no strength
exerted on the heat
Then sinews the abolished
will, when sick
And full of burning, it will
whistle on a brick.

In his long poems, however, Lowell is often flat; in some of his recent pieces, in which he serves up undigested autobiography, he is frequently awkward and embarrassing.

Richard Wilbur carries elegance almost to a dandyism of the mind. But only almost; he is able to lop off excesses of any sort. No matter how tricky or elaborate or subtle his points may be, he presents them with that apparently easy triumph over difficulty which most deserves the name of art. The title poem of his first volume, "The Beautiful Changes," reads in part:

The beautiful changes as a
forest is changed
By a chameleon's tuning his
skin to it;
As a mantis, arranged
On a green leaf, grows
Into it, makes the leaf leafier,
and proves
Any greenness is deeper than
anyone knows.

In that early Wilbur there are traces of his models—Marianne Moore, the Imagist Williams, and Cummings. The later Wilbur, however, is beautifully and inimitably himself. One need only compare a poem of his—say "Bell Speech," or "The Death of a Toad," or "Love Calls Us to the Things of This World"—to one by his ablest disciple, Anthony Hecht, to see how matchless are Wilbur's gifts. In one recent poem he praises:

That land of tolerable flowers,
that state
As near and far as grass
Where eyes become the sunlight,
and the hand
Is worthy of water: the
dreamt land
Toward which all hungers leap,
all pleasures pass.

Even the diction seems divorced from any particular period; the matter is altogether timeless.

But Wilbur and Lowell, by now, make up the New Establishment in poetry. It is less easy to pick the most noteworthy among our younger and youngest poets. It is hard even to get a clear profile of their work: the features are still indistinct. Several among them have written one or two splendid poems, but not even in verse does one swallow make a summer. Six poets, however, seem to me most likely to succeed: James Merrill, W. D. Snodgrass, James Wright, W. S. Merwin, Thom Gunn, and Philip Larkin.

Larkin, an Englishman, has written only one small volume,

The Less Deceived, but it was well worth its ten years of gestation. He is a journalist of genius; he describes anything and everything in verse that seems light but has the range and imaginative accuracy to carry it far beyond the humdrum realities which are its catapults. It is as if Larkin, out of some British politeness, shied away from the portentous, even the intense, only to hit home the more devastatingly in his offhand, out-of-the-corner-of-the-mouth way. In "Born Yesterday," Larkin addresses Kingsley Amis's infant daughter, and says, should greater things fail:

May you be ordinary;
Have, like other women,
An average of talents:
Not ugly, not good-looking,
Nothing uncustomary
To pull you off your balance,
That, unworkable itself,
Stops all the rest from working.
In fact, may you be dull—
If that is what a skilled,
Vigilant, flexible,
Unemphasized, enthralled
Catching of happiness is called.

No two poets could be more different than the young Americans, James Merrill and W. D. Snodgrass. Merrill started out as a baroque poet, filling his poetry with brilliant, glittering, often cruel objects and descriptions; his style was elaborate, sometimes obscure. But even in his *First Poems* he was at times able to write lines as sumptuous as these from "Foliage of Vision":

As landscapes richen after
rain, the eye
Atones, turns fresh after a
fit of tears.
When all the foliage of vision
stirs
I glimpse the plump fruit
hanging, falling, fallen
Where wasps are sputtering. In
the full sky
Time, a lean wasp, sucks at
the afternoon.

The tiny black and yellow
agent of rot
Assaults the plum, stinging
and singing. What
A marvel is the machinery of
decay!
... The plum lies all brocaded
with corruption.

How good that is. Moreover, Merrill's second volume shows a chastening and greater straightforwardness auguring well for his art.

On the other hand. Snodgrass is the poet of ingenuous self-revelation, of unaffected breast-baring; he brings out the bitter-sweetness of life with freshness and grace. No other young poet can make simplicity sound so rich.

The almost unbearably moving "Heart's Needle" (the title poem of his volume) is perhaps the best poem sequence by a younger poet. It tells, in ten parts, of the poet's relationship with a daughter from a previous marriage whose visits with him are all too few and brief. Part seven runs:

Here in the scuffled dust
is our ground of play.
I lift you on your swing and must
shove you away,
see you return again,
drive you off again, then

stand quiet till you come.
You, though you climb
higher, farther from me, longer,
will fall back to me stronger.
Bad penny, pendulum,
you keep my constant time

to bob in blue July
where fat goldfinches fly
over the glittering, fecund
reach of our glowing lands.
Once more now, this second,
I hold you in my hands.

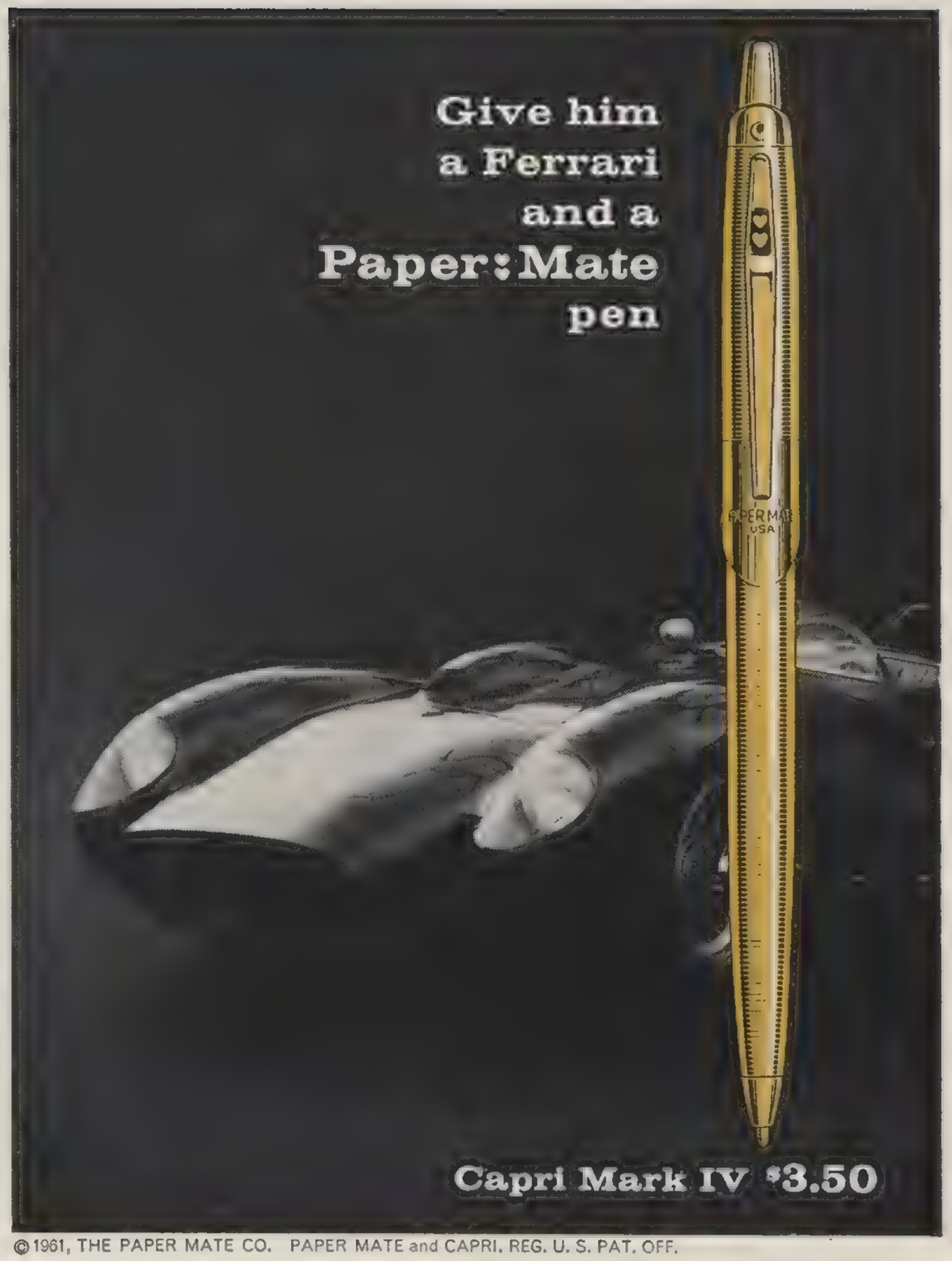
One must acquire *Heart's Needle*, whatever the price: not to own it is more than one can afford.

In 1927, two other poets of distinction were born in America: James Wright and W. S. Merwin. Both see anguish or madness lying in wait; in Merwin the anguish usually strikes from without, say from the unleashed sea, but in Wright it is more often a violence from within. Merwin is remarkable for his spacious poems, sometimes overlong, but generally proof of an uncanny ability to sustain length through description which rubs so close to its subjects as to strike sparks as it goes. Wright is at his best in lyrics in which the world is almost sweet and uncomplicated, nature almost benevolent and beautiful. But, as into Wright's diction, the jarring, the convulsive, the tragic, irresistibly intrude.

Among poets under forty, Wright has the purest gift of incantatory lyricism—as in this stanza from "Eleutheria":

We lay and heard the apples
fall for hours,
The stripping twilight plundered
trees of boughs,
The land dissolved beneath the
rabbit's heels,
And far away I heard a window
close,
A haying wagon heave and catch

(Continued on page 180)



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MODERN POETRY

(Continued from page 179)

its wheels,
Some water slide and stumble
and be still.
The dark began to climb the
empty hill.

In his second volume, Wright grows more moving, if perhaps less lyrical. Here is the conclusion of "The Cold Divinities," about an encounter on the shore between the poet and his estranged wife and child:

But slowly twilight gathered
up the skiffs
Into its long grey arms; and
though the sea
Grew kind as possible to
wrack-splayed birds;
And though the sea like woman
vaguely wept;
She could not hide her clear
enduring face,
Her cold divinities of death
and change.

Merwin's sea frightens in a different way. In "The *Portland* Going Out," a sailor who had been among the last to see the doomed ship speaks for himself, his fellow mariners, and mankind:

. . . How near we were: brushed
by the same snow,
Lifted by her wake as she
passed. We could
Have spoken, we swear, with
anyone on her deck,
And not had to raise our voices,
if we
Had known anything to say. And
now
In no time at all, she has
put
All of disaster between us: a
gulf
Beyond reckoning. It begins
where we are.

The most prolific of the younger poets, Merwin last year, at thirty-three, brought out his fourth book of verse. His fluency is a trifle uncanny: one feels that he could write creditably on any subject, could win jingle contests if need be. At times there is something showy, unfelt in his work. Nonetheless, such poems in Merwin's third and fourth volumes as "The Master," or "Burning the Cat," or "Fog-Horn" show an advance, as does "Luther," which ends with a pointed appropriateness sometimes missing from Merwin's closings:

. . . Then I flung the inkwell.
And every man may know the
devil
From this day forth, who can tell
Black from white, for the devil
Is black. He is black. I have
Made him so.

Finally, there is the English poet Thom Gunn, whose two volumes, *Fighting Terms* and *The Sense of Movement*, show both his curious and penetrating turn of mind and his exceptional ability to sustain a single metaphor throughout a poem. He is a metaphysical poet for whom, as for his illustrious predecessors, the physical very much exists. An eloquent mouthpiece for the split personality, Gunn is fascinated by evil in its most contemporary manifestations. His is the only responsible poetry to have explored the world of the hipsters. The diction shuttles adroitly between starkness and elegance. Because of its extended conceits, his verse suffers from fragmentary quotation; moreover, Gunn tends to flaw individual stanzas, but to overcome such deficiencies by the strength of the whole.

Larkin, Merrill, Snodgrass, Wright, Merwin, Gunn: these six, to my mind, are the poets of tomorrow. But poetry is ratified, as it were, by bicameral legislation. If both houses approve—the upper house of poets and critics, and the lower house of poetry lovers and likers—and if time, which is above both, does not veto it, the poetry stands. And we stand to be immeasurably enriched.

ONE GREAT LOOK

(Continued from page 104)

of a woollen suit that's only an evening suit—Mainbocher showed green-almond wool, lined it with green lamé, added a blouse and an evening bag of the same almondy lamé. (In a similar vein, this idea: a really red red wool suit, sashed and frogged in black satin; to wear with pearls, black satin shoes, pear-drop earrings.) The look of a suit with the wit to be silk matelassé, and, therefore, right on top of the latest late news. As it happens, one of the most successful dress-records we know has been run up in this very same blistery sort of silk: a clean, young whisk broom of shape, unsleeved, and bright red, its evenings have been clocked as early as cocktails. This way: black velvet calot, black broadtail coat, shoes of dulled black silk. Same dress, hours-later observation: diamond earrings (or reasonable facsimiles), red silk sandals, white kid gloves past the elbows, and a fluff of white mink beret.



A DIET FOR YOUR DOCTOR

(Continued from page 133)

course. You need, further, the preliminaries, fixings, and finales to go with that main course, and you need breakfast, lunch, and stuff to carry you from one meal to the next. But first let's hit that main course.

A firm called Smithers Sons Limited, in Los Angeles is hot on the trail of the main-course problem. They have a line of just-warm-and-serve dishes. These things include the only virtue of the milk-shake diets: you don't have to be a chef, do any weighing, or go to a lot of trouble. But the Smithers people have *right* what the milk shakes have *wrong:* they face the fact that you are a human being.

They understand your need to relish and masticate. Through careful lab work, they have cut the calorie-content by 50% or more and reduced the fat-content to practically nothing. Some items have been reduced to 20% of the original calories. In preparing their meat, they do not merely cut off the fat you can see: they have discovered a way to remove most of the invisible fat, and they do it without hurting flavour or destroying food value. Beyond this, they have invented and canned sauces and gravies that you can use with your own meats and concoctions. And they take your doctor's needs into consideration: they test their stuff scientifically to make sure that it gives a fair share of the needed daily nutrients,

But the Smithers company is subject to a deficiency that plagues most of the people who are trying to help us to diet without character. Many of the great retail food chains have no gumption about seeking out the things they ought to carry. Hence the distribution of the Smithers line, like many others, is still regional, and still spotty even in the areas where it can be had. (In New York City, the Smithers' foods are at, among others, Hammacher Schlemmer, Maison Glass, and the Caviarteria chain.) If your local sources fail you, write to Smithers Sons Limited, at 2000 Centinela Ave., Los Angeles 64, California. They will send a brochure on request, and fill mail orders promptly. To give you the general idea, this line includes meat balls in sauce for 147 calories a normal serving, beef in barbecue sauce for 65, chicken in barbecue sauce for 180, chicken à la king for 144, tuna Newburg for 134, braised beef and vegetables for 169, and so forth. There are four kinds of low-calorie sauces and gravies. On the side, they have such things as chopped liver for 75 calories and malteds for 135 an 18-ounce serving.

You still need soups, breads, spreads, salads, candy, sweet drinks, desserts, and other things to give you a living diet. These things can also be provided without making you into a chef or a nutritionist. Here is a list of some of the things you can do.

1. Use artificial sweeteners instead of sugar. Sucaryl, saccharin, Saxin, crystallose, Sweeta in coffee, tea, cooking. Sweet n' Low (imitation granulated sugar) on grapefruit, cereal. Don't make fun of people who use these things after eating a rich dessert: at only five cups a day, they are saving 700 calories a week.

2. Nonfat dry or evaporated milk, instead of cream, in the coffee. Saving: 20 calories a cup.

3. Diet jellies and jams instead of other sweets: Tillie Lewis, Dia-Mel. Especially good: Sherry's Dietetic Blueberry or Pineapple; Slenderella's Boysenberry.

4. Use the sweeteners and jams to reinforce the attractiveness of other items throughout the daily régime; with roasts and grilled or broiled meats; on grapefruit. Compared with regular jams and jellies, the saving is 50 calories a teaspoon.

5. Use Wuest's low-calorie bread (Soy Gluten Log at 24 calories a slice, or Protein bread at 43), instead of ordinary bread at 70-80 calories. These breads are especially tempting when lightly toasted.

6. Make a habit of cottage cheese and yogurt. Yogurt is sold with various flavour-supplements: these are usually for non-dieters. Use your own supplements to make these things sexy. One way is to mix with a low-calorie chopped salad such as Polaner's Capri Salad and then top with low-calorie jam. Cottage cheese or yogurt, thus made a real taste

(Continued on page 187)





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HOW TO FEED YOUR CHRISTMAS LIST

(Continued from page 160)

prepares his own baked Virginia hams, glacé and swagged with fruit. The hams weigh in at 8 to 12 pounds; it is best to specify approximate poundage when ordering; attractively boxed, $2.75 a pound plus postage.

The Sharon Pheasant Farm, Sharon, Connecticut, confines itself to the domestication and plumping of pheasants, develops in them an enormous amount of natural juices. No Sharon bird needs cook dry. The pheasants are cleaned and frozen under immaculate conditions. Shredded paper, dry ice, and a booklet of recipes go with the birds through the mails in a pheasant-illustrated Christmas box; one brace, a hen and a cock to feed seven people, weighs about 5½ pounds and costs $9.95, postpaid, east of the Mississippi.

At *The Flying W Ranch, Wolf, Wyoming*, Mrs. Munson, its owner, takes a certain enchanting interest in the packing, as well as the making, of unusual preserves. She does up each box in some brilliant covering that her fancy at the moment of wrapping suggests; thus her preserves are apt to arrive in green velvet trimmed in mink or feathers.

What is nice to order in the boxes right now is Venison Mincemeat, with or without brandy, packed in pint glass jars, each enough for a pie; 1 pint with brandy, $1.75; without brandy, $1.50 (6-jar minimum). Any woman would be delighted to have on hand for a quick, delectable dessert Mrs. Munson's Pumpkin Pecan Conserve with Brandy. Made with ten-year-old brandy, it's great poured over ice cream; half-pint jar, $.90 (12-jar minimum). Prices plus postage.

Altman's, 361 Fifth Avenue, New York 16, is ready to provide the Burgundy snails called *Escargots à la bourguignonne* in a container that facilitates uncomplicated preparation. Shells and snails, 24 of each, are neatly boxed between two tin trays designed to serve the filled snail shells in; $3.... The crisp, sweet cookies one has for tea in County Cork come in a big metal box: some are glazed, some doubled with a sugar-cream filling; 1½ pounds, $2.65.

From Holland, something with an affinity for champagne that might, indeed, be given with champagne: Zaanse Oblies, a rolled dessert wafer, sugary and just slightly brittle, with a vanilla-caramel flavour; 10 ounces, $1.75.... From Scotland, Cresca brings a lemon curd, great for making small tarts to go with coffee; 1 pound, $.75.... Among the interesting vinegars at Altman's, Perrymead Pear Vinegar from California, aged in wood, would go well with any salad, especially fruit; ⅕ pint, $1.10.

For pepper collectors or pepper-grinder collectors, Olde Thompson's Whole Pepper Gift Pack offers three kinds of peppercorns—South American black, East Indian black, South American white, each in a hand-painted, lacquered canister that later can hold cigarettes; the set, $4.95. Altman prices, plus postage.

To ease the work load for a woman who takes pride in making classical sauces, Holland House has come up with three cooking wines, each seasoned in the special direction of one sauce. A red Bordeaux wine for Sauce Bordelaise ($.55). A dry white wine, salted, peppered, spiced, and herbed for cooking birds, for Sauce Bercy, or for any sauce needing white wine ($.55). For a better Sauce Newburg, a sherry with just that in mind ($.75). Each, 12⅘ ounces, postage extra, at *Charles and Company, 340 Madison Ave., New York 17.*

For the first time, *Bloomingdale's, 59th St. and Lexington Ave., New York 22*, has brought in from France truly great-sized truffles, the smallest two inches in diameter, the largest, three. Bottled in the famous truffleland, Périgord, five of these weigh 7 ounces, cost $15.50. For a distinguished luncheon dish, a truffle sauce might cover *Quenelles* of Veal, delicate veal forcemeat balls, to be gently poached in salted water; 10 ounces, $1.50.

In Bloomingdale's collection of Christmas food packages, a field mouse of felt, dressed like Santa Claus, holds a tin of French brie cheese under his arm. He's tied by ribbons to two red-papered boxes, one containing cheese spread, the other cheese-filled crackers; $12.50. Postage extra.

In old England, they wassailed the most fruitful apple tree in town with cider on Christmas Eve: "Here's to thee, old apple tree/... Barn-fulls, bag-fulls, sack-

(Continued on page 186)



Continuity dress: knitted, to cross seasons

Continued from pages 152 and 153

Here, another of the perfect-answer dresses cropping up early in the stores this November, meant to go straight through the year. Fresh as fresh mushrooms, this one is knitted navy-blue wool with a pawky little brass-buttoned overblouse and a slimmed skirt on a camisole top. The dress by Teal Traina, of Forstmann fabric, about $125. Shoes by D'Antonio. Both: Bonwit Teller. Dress: Neiman-Marcus; I. Magnin. Mr. John hat.



49 PROOF

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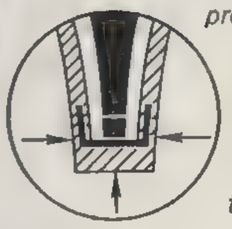


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Continuity dress: ring-tossed wool

The kind of dress, here, that won't screech to a stop at the end of one season, could continue its activities for the better part of a fashion-year. (More about dresses that don't let you down, on pages 152-153.) This one, lime-green wool with a soft sloping shape, its high neck and sleeves ringed with bands of binding. By Junior Sophisticates; about $50 at Bonwit Teller; Joseph Magnin. Stony centre pin by Van S.



For a glamorous young silhouette, wear this featherlight power net corselette. Style #761. White or Black. B Cup, Sizes 32 to 40. C & D 32 to 42. $22.50. At finer stores everywhere, or write: **SURPRISE BRASSIERE CO., INC.** 102 MADISON AVENUE, N.Y. 16, N.Y.



Continuity dress: string-sashed wool

A soft underplay of shape, marked by a narrow low sash, meridians of seaming above and below it; all, pistachio green wool-and-fur-blend fabric. This, to classify as a dress that continues for most of a year with no slack season, no let-downs. (More about dresses without a let-down, on pages 152-153.) By Nantucket Naturals, of Hockanum fabric; about $45 at Lord & Taylor; Julius Garfinckel; I. Magnin. Gilt and brownstone pin, here, by Hobé.



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CHRISTMAS LIST

(Continued from page 182)

fulls,/Lap-fulls, hat-fulls, cap-fulls. . ." was the way one chanty went. Wassailing *Old Kinderhook Products, Kinderhook, New York* with $6.80 will bring a box-full of fine-flavoured Hudson Valley apples—24 Red Delicious or McIntosh, about 15 pounds. (In Florida or West of the Mississippi, please add $1.)

In a season of beef and game and birds, the arrival of good sea food from the cold waters of *Saltwater Farm, Damariscotta, Maine*, could come as a surprise. Eight live lobsters are shipped all year round in chilled rockweed and in the container in which they are to be steamed; $13.95, express collect (you may prepay express charges; write for prices). To go with the lobsters, or without them, you might send a permanent present from this firm: lobster shears with blunt ends and self-sharpening blades; $2 each, $7.95 for 4; these postpaid.

The gift shop at *Henri Bendel, 10 West 57 St., New York 19*, is including for the first time this year certain special foods which will go out in the gold-pomponed Bendel box: Napoleon Rum Cake, 12 ounces, $2.35; Old English Brandied Plum Pudding, $2.15. These are packed by an old name in such delicacy matters—Charlotte Charles. Add 50c for postage.

To wind up this grocery list: some birds one is not apt to find around the corner, unless, for instance, one lives around the corner from the *George H. Shaffer Market, 1097 Madison Ave., New York 28*, where wild turkey, all dark meat and great with wild rice and chestnuts, may be ordered to vary the turkey dinner syndrome. Mrs. Shaffer's birds range from 10 to 15 pounds in feather, cost $2.25 a pound, postage extra. More variations on the bird dinner may be summoned by mail from *Iron Gate Products Company, 424 West 54 St., New York 19:* chukar partridges, $9.50 a brace; Scotch grouse, $13 a brace; all oven-dressed, plus postage.

A final note about caviar: for 14 ounces of fresh Beluga caviar at *Caviarteria, 870 Madison Ave., New York 21*, the price is $32, for these lovely unsalted big grey pearls, lower by two or more dollars than most other caviar places. (No charge for delivery in the New York City area; air express collect elsewhere.)

A DIET FOR YOUR DOCTOR

(Continued from page 181)

bonanza, can be the main course of a delicious low-calorie lunch.

These savings may amount to as much as 500 calories, depending on what you replace. But that is only part of the story. An important question about any diet is: how much calcium and protein do you get per calorie? When you put that question, cottage cheese is the star of the show and yogurt the runner-up.

7. If you are an ice cream eater, buy Wellesley Farms or Borden's Special Formula ice cream, or ice milk, or sherbets. These are not without calories, but the point is how many calories you *save*, not how many you *spend*. I think it a crime to sentence suddenly a normal or hearty eater to 900 calories a day or 1,200, or any other arbitrary number. Far better to start from his present intake-level and gradually reduce it by calorie-savings that can be pursued permanently because they are painless. On that theory, the dietetic ice creams are great not because a normal serving may contain only 100 calories, but because an equivalent helping of regular ice cream costs at least twice as many.

Try this. Take a few ladyfingers or about five Stella d'Oro Dietetic Angel Puffs or Dietician Low-Calorie Happy Diet Cookies. Add a little low-calorie ice cream: maybe two tablespoons. Top with low-calorie jam or low-calorie chocolate syrup. Add some low-calorie fake whipped cream. Or leave out the cookies and make it a sundae. Or a parfait. Put a maraschino cherry on top. Every time you do this in place of some rich dessert, about 500 calories are saved.

8. Use low-calorie beverages. No-Cal, Cal-Lac, Fizzies, Dia-Mel's Choco Fizz, Slim Shake, quinine water with a twist or a shot of lime juice. The new Carnation Instant Chocolate Drink (nonfat dry milk, cocoa, Sucaryl, et cetera) is delicious at only 78 calories for an 8-ounce glass. Top sweet drinks, coffee included, with fake whipped cream. Savings: 50 to 100 calories, or more, a drink.

9. Duff's low-calorie layer-cake mixes with icing are really good. They come in chocolate, golden, and spice. With the frosting, a normal wedge runs about 90 or 100 calories. If you can't locate them (they have not even tried to sell in New York), write to Edward Baker, % Duff Baking Mix Corporation, 100 Shipman Street, Newark, New Jersey. Can you diet and still have ice cream and cake? Yes. If you eat it only when you would have eaten ice cream and cake, or some equally wicked dessert, before you started dieting.

10. Low-calorie canned fruits: Diet Delight, Tillie Lewis, Pratt-Low, and others. A *very* important part of a diet-arsenal.

11. Low-calorie soups: the Claybourne Diet-pack soups, Campbell's consommé or beef broth, MBT Instant Prime Broth Mix, MBT Instant Chicken Broth, Manischewitz Borscht, Vi-Gor Cup, Onion Base and other instant soup bases made by Instant Foods Corporation, New York.

12. Low-calorie crackers, cakes, and cookies: among them, Venus Wafers, Euphrates Wafers, Finn Crisp Bread, Swedish Flat Bread, Dietician Sweetlow Wafers, Cara-Ry, Arti-nuggets-Stix, Dia-Mel Diet Wise or Zebra cookies, Wuest's low-calorie cakes and muffins.

13. Low-calorie candy: Be-Leane Wonder-Jels for less than 3 calories each, B-L Chocolates for 13. Many others. If you can't get these in your health-food store or the specialty food shop of a department store, write to Better Diet Shop, 1388 Sixth Avenue, New York 19; or Kubie's, 136 East 57th Street, New York 22.

14. Avorio Low-Cal Rice instead of the regular or in place of potatoes. Savings of 75 or more calories.

15. Low-calorie salad dressings: Milani's French Lady, Milani's Italian, Milani's Bleu Cheese, Frenchette, One-Calorie, Kraft's Low-Calorie. Low-calorie imitation mayonnaise: Milani's Whipped Dressing, Loeb's, Dia-Mel, Lowmay, Trim. (But beware of real mayonnaise that is "dietetic" just because it is salt-free.) Regular salad oils are about 125 calories a tablespoon while regular mayonnaise is 110. Other standard salad dressings are from 60 to 90. The brands I use are all 10 calories or less.

But there is another point.

(Continued on page 188)

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A DIET FOR YOUR DOCTOR

(Continued from page 187)

Fats have more than twice the calories of other foods. Ordinary salad dressings are snakes-in-the-grass because we use them with such reducing items as lettuce, tomatoes, and so forth. When you take that Great American Mistake, lettuce with cream cheese and mayonnaise, it will cost you *at least* 200 calories, and you get lots of fat in both the dressing and the cheese. Cream cheese is especially sneaky: it is much higher in calories than such cheeses as Swiss or Camembert. But if you want something good, make a big plate of cottage cheese and Diet Delight fruit salad on a bed of crisp lettuce and cover it with a dressing compounded out of Milani's Whipped Dressing, orange juice, and Sherry's Dietetic Marmalade. This is a lunch treat, and I mean *treat*.

Are you addicted to cream cheese and jelly on toast ("C-J down" in soda-fountainese)? Try cottage cheese and low-cal jelly or jam on toasted diet-bread.

16. Frying without fat. The silicone-lined Novetti Frying Pan or the T-Fal Teflon-lined pan.

And don't forget Pam Dry-Fry; it makes possible fatless frying in ordinary pans. Every time you fry, scramble, or do an omelette the fatless way, you save 100 calories a tablespoon of butter or other shortening.

17. Fake whipped cream in squirt-cans. Not the real, which also comes that way, but imitations like Top-Wip or Lucky Whip. The savings are hard to figure, because the air-content of whipped cream is uncertain, and who can measure a "normal" serving? The smart thing is to use it to make attractive something you might otherwise dislike. Regular whipped cream is over 400 calories a cup, *without* sugar.

18. Use the same tactics with low-calorie syrups and toppings like Tillie Lewis chocolate or Dia-Mel Sugarless Pancake Sweetener with artificial maple flavour.

19. Discover the low-fat, low-calorie cheeses. Sap Sago: a skim-milk cheese for grating on onion soup, on Italian and *au gratin* dishes. (But go easy: it's stronger than Parmesan.) Dutch Treet: a mild, low-fat process cheese that you can use even for cheeseburgers. Gammelöst, Kumin-Ost, and Noekkelost: three Scandinavian cheeses made from partly skimmed milk. Imported Provolone: delicious after dinner. It is in the medium-fat category. Here the calorie-savings are substantial, but—more important—you get fat-savings *plus* lots of calcium and protein.

20. D-Zerta puddings and gelatin desserts. There is a widely-held superstition that all gelatin desserts are low in calories. If the fine print on the box is silent about calories, run. You can make glorious things out of Knox's unflavoured gelatin, and they are good for you.

A régime that uses only a few of the ideas in this article can easily save from 1,000 to 2,000 calories a day after you get it rolling. But let's be modest: let's say your average daily saving is only 750, an easy goal. That makes 22,500 calories a month or some 270,000 a year. Dr. Herbert Pollack, an authority on dieting, wrote in a medical journal, "A difference of 10 to 15 calories per day, over a period of 15 years, can cause a difference of 4.5 to 6.8 kg. (10 to 15 lbs.) of body weight."

Hence, if you practise what I preach, you will surely lose many pounds before your economy strikes a balance. Beyond this, you won't fall off the wagon because there is no wagon. I am not pulling a severe face or crying, Abstain! Abstain! All I suggest is the trading-in of a few pleasant habits for a few equally pleasant habits. You may do this gradually, and you can continue indefinitely—without body-damage, character-strain, or souring your outlook. What's more, you can enjoy these wonderful low-calorie foods *without guilt;* can you say as much about the things they replace?

You will learn while you shop. Your inquiries will take you to diet shops, health food stores, and diet departments in stores and supermarkets. You will discover other things and other ways. That Eureka-I-can-do-it feeling may lead you into good low-calorie cookery.

In this way you can rewrite your future history. For, as Brillat-Savarin declared in his *Physiology of Taste* over a century ago, "A series of exact and rigorous observations has proved that a succulent, delicate, and well-ordered diet long delays the outward and visible signs of old age."

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